

Castle  
of  
Frankenstein

Special COLLECTOR'S EDITION

75¢

SUMMER

NO. 20



47525

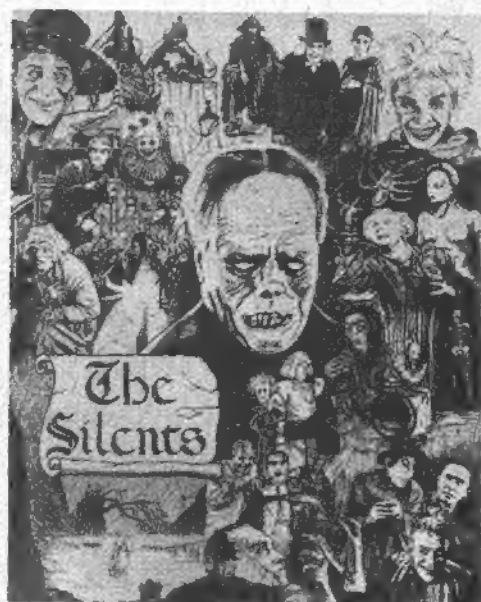
# CASTLE of FRANKENSTEIN











**CASTLE OF FRANKENSTEIN**—Vol. 5, No. 4 (whole no. 20). Summer, 1973. Published bimonthly by Gothic Castle Publishing Co. Inc., 509 5th Ave., New York, N.Y. 10017. Contents are protected under International Literary Rights regulations, and all rights are strictly reserved. Nothing may be reprinted without permission. CONTRIBUTIONS are welcome but should be accompanied by sufficient postage and envelope.

Printed in Canada.

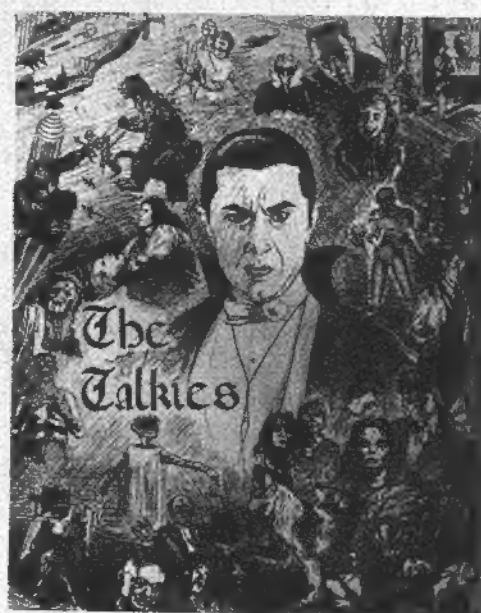
## FRANKENSTEIN

### OPERATING TABLE OF CONTENTS

<b>LETTERS &amp; Inside Frankenstein</b>	4
Letters galore and more than ever	
<b>RAY HARRYHAUSEN</b>	6
Part 2 and the conclusion of a study of the great SFantasy film animator	
<b>VAULT OF HORROR</b>	19
Subotsky scripted it (always a dangerous sign)	
<b>THEATRE OF BLOOD</b>	23
At this theatre Price does everything except usher	
<b>And Now The SCREAMING STARTS</b>	26
And maybe the yawning begins	
<b>WICKED, WICKED</b>	27
Split screen et al & time to split	
<b>GRAVE OF THE VAMPIRE</b>	28
You can really dig this	
<b>SOYLENT GREEN</b>	31
All Ten Commandments broken as Charlton tries his best	
<b>Special: PIN-UP POSTER</b>	34
A COLLECTOR'S ITEM!	
<b>SFantaFILM NEWS</b>	36
<b>CoF's TV MOVIEGUIDE</b>	39
Wrapping up SFantaFilms under the letter "N"	
<b>FRANKENSTEIN AT LARGE</b>	45
A new department consisting of Film, TV and Book reviews	
<b>The WORLD OF FANDOM</b>	54
SFantasy Fandom, that is	
<b>CoFANADDICTS GALLERY</b>	56
Is your name listed?	

Edited, Created and Published by  
**CALVIN T. BECK**

Heien Beck, associate publisher  
Marion Fox, associate editor



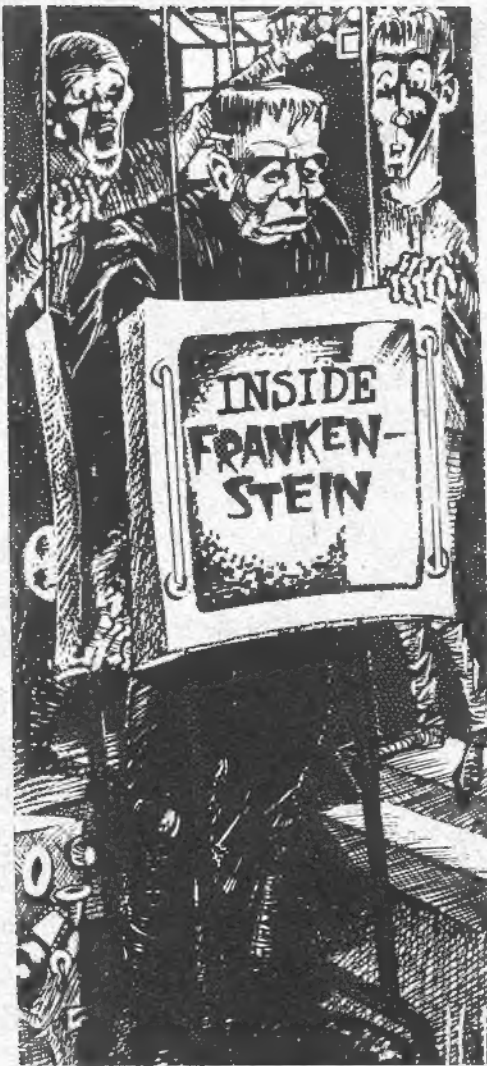
Joe Dante, Jr. assistant editor

Contributing Editors:

Ken Beale, George Stover, Steve Vertlieb,  
Harry Nadler, Buddy Weiss, Philip B.  
Moshcovitz, Nicholas Morgan, Orson Kane,  
Baron Victor von Frankenstein III.

**WRAPAROUND** Cover, in Super CoFarama:  
The 2nd panoramic depiction of The Wonder-  
filled World of RAY HARRYHAUSEN, by  
artist Maelo Cintron.

# Letters



Last issue we revealed some of the problems our publication's had for a long time getting proper distribution in various areas around the country. Quite a large number of you reacted magnificently, it seems, and CoF is now being seen to better advantage. And we're all quite ecstatic over this beautiful display of loyalty. The next step for all of you: protest demonstrations, in large numbers of course; public parades and community sings, marching up and down the main streets to make the world more aware of CoF. And, naturally, a little sky-writing from a few airplanes wouldn't hurt.

Seriously—the problem of proper distribution is hardly licked yet; not only does it still affect us badly but other worthy publications as well.

Bad publications are always abundant; when they die, others take their place. Good mags, therefore, must always have to "fight" to stay alive. As the ACLU's motto puts it, "Eternal vigilance is the price of liberty." And your right to have publications made available that you want is a battle that you must share with a publisher. You have the power to do it by applying the proper pressures in areas that are unaware of what's happening, or which may seem lazy, stupid or indifferent. In a big way, you're fighting Censorship when you make a demand for a publication that exists but is being denied from being made available to you. There's little need to elaborate, of course, on the dangers of Censorship, whether it includes mags, radio, TV, films, or your right to know the news in all media. So, keep up the good fight. We'll all have something to share, especially when the victory is so sweet.

Speaking of a "victory" — we've raised CoF's price tag to 75¢ based mostly on your vote of confidence, after we wanted your opinions whether or not you considered it a good idea. Well, there wasn't even one (1) negative vote out of dozens of letters. Also, we looked around and sized up what the "competition" has to offer and is charging. Needless to say, it will now be possible to publish CoF bimonthly! Also, there's a chance of a couple of CoF "Specials" in the near future, meaning a possibility of 7 or 8 different CoFs per year. Since we're now undergoing a transition, don't fret, rave or claw the walls with your talons if you don't see us 100% on "schedule" at first. Reorganizing, new circulation controls, etc., are now in effect, and we're getting there. — Cal Beck —

\* \* \*

## TALENT HUNT NEWS:

Getting CoF out more often will mean more material (we're even considering the idea of a companion mag), which means keeping us busier and more involved than ever putting each issue together. This opens the doors wide open, of course, to those who've got a flair for doing reviews, articles, interviews and so on. CoF has never been 100% "staff" controlled in the past and will even be less so in future. Your only requirement is that you feel you know your stuff; better yet if you've already proved your ability whether in fan or pro-mags. This way your chances of acceptance may be better. Photos accompanying articles and reviews help a lot and will be returned on publication, of course, or immediately if we already have similar photo material on file. Above all—mss. must be typewritten and double-spaced, otherwise it plays hell on ye olde suffering ed's three eyes.

\* \* \*

## 8 mm FILM REVIEWS?

Dear Cal: How about a review column of 8mm films? With a half dozen different distributors of horror, science fiction and adventure films on the market today (not to mention your own), there is virtually no guide to go by. Of course, most 200 foot films are adequate cuttings as far as nostalgia goes (relating to their original feature film length format), but for unseen films the consumer is buying blind. Reviews of full-length films are not necessarily of assistance since a drawn-out boring movie may be effectively edited to an exceptional 12 minute condensation, and a good movie (deprived of sound and poorly edited) may make a lousy 200 foot excerpt.

I myself started collecting 8mm films several months ago, nostalgia guiding most of my purchases. Of a quantity purchased, the only ones I have bought sight unseen are three taken from Republic's CAPTAIN MARVEL serial: The Return of Captain Marvel was excellent; The Curse of the Scorpion was good; and Captain Marvel and The Deathship was poor.

Soon I will undoubtedly be buying more films which I have never seen, and I would really appreciate a small review column to keep me from spending too much on bad films. Bruce Long, Box 2154, Whittier, Cal. 90610.

—An 8mm review column is a neat idea. Anyone interested in handling it?—CTB.

## CORRECTION

Dear Cal: CoF no. 19 was very good. Your interview with the great Mr. Harryhausen was a real treat to fans of SFantasy films every-

where. I'm eagerly looking forward to part 2.

I would like to point out one thing which I feel was a small error. On page 9 the picture is said to be of Willis O'Brien. I know that it is not. At first I thought it was Harryhausen himself, but now I feel it is a picture of Merian C. Cooper. He was of course co-author, co-director and co-producer of KING KONG. If it is indeed Mr. Cooper, perhaps you can indicate so in your next issue.

Robert W. Martin, apt. 5-B, 145 72nd St., Brooklyn, N.Y. 11209.

—We stand corrected; it was the late Merian C. Cooper, not O'Brien. . . an understandable error since both great men didn't even look alike! One even better than that in the goof-off dept' is the very same photo was "identified" in a recent hardcover book, devoted entirely to some of the major SFantasy films, as a photo of Edgar Wallace! The pic was, of course, taken in 1933, the year of KONG'S release, or perhaps even the next year. The co-author of KONG, Wallace, died in 1932. —CTB.

Dear CoF: Your magazine is the best edited and best written in its field; but a few minor criticisms: I feel your cover is spoiled by the filmstrip at the bottom. I think the title of your mag could be done more artistically for your cover—it is poorly lettered, and I wish it were neater and made more attractive, distinctive and eye-catching. I say this because I want you to sell your magazine. I love it and want to keep reading it. Your competitor, Famous Monsters, does a better job with their title on the cover. But, of course, FM is sophomoric, ego-tripping, badly written—really monstrous. I would use fewer words, but I don't have the technical knowledge of words like "logo," etc. Your illustrations for your various departments detract from the excellence of the rest of CoF: e.g., Movie Moose Reel, and Inside Frankenstein. Those cartoons are corny and so are the names. As I said, very minor complaints.

I missed your "Tales From the Crypt" review. But if a movie deserves being attacked, get DRACULA 1972, or ASYLUM. TALES FROM THE CRYPT was better than those two dreadfuls. Your casual remark putting down comic books makes me wonder if you've looked at any lately. Many of them are quite good. New does not mean good, old does not mean bad—that's in reference to your remarks that comic books and movies are not innovative, which I do not agree with. As I said, minor criticisms. Your mag is great.

Ron Peterson, 5268 W. Windsor, Chicago, Ill. 60630.

—We've really been concerned about our layouts for a long time, Ron. They are, perhaps, indicative of our personality: harried, hassled but "dedicated." It's possible we've been so concerned—maybe too much—over the quality of written rather than visual content, we may have developed a blind spot. Maybe. Personally, there are some things I'd thought of removing, like the cover filmstrip since I think it takes away a lot from cover art. On the other hand, others have told me that it has been on so long, and established as a CoF "trade mark," that removing it would be a serious mistake. I dunno. . . however, how about leaving it up to all of you by taking a vote? Not only about our covers but on anything you'd like altered or improved inside CoF. Okay? — My point about comics last issue (about being in a rut, derivative, etc.) isn't so much that derivation in itself is a sin, but that the "best" comics—apart from Super Hero clutter—for the most part seem to be based on the fine works of authors who wrote their material 35 or more years ago, e.g. Robert E. Howard and E.R. Burroughs. This seems, to me anyway, an indictment and shows lack of creativity and imagination. Whether comic editors or authors are to be blamed



**Address all mail to GOTHIC CASTLE PUBLISHING  
CO., 509 Fifth Avenue, New York, N. Y. 10017  
Keep those cards and letters pouring in, gang!**

doesn't alter the stigma. As a whole, comic book art is superior, greater than it's ever been (except for EC in the early 50s)—on the other hand, there's so much really terrific stuff going on in Underground comix that the Establishment books pale by comparison. Not to get sidetracked: present art quality in the comics industry is from okay to even great; all that's now required are better writers or editors—or both. —Disagree, though, on *ASYLUM*. It's one of the few good jobs *Amicus* created in the past few years. All the stories hang in together—the film has a thematic feeling, vastly superior to *CRYPT'S* thrown-together look. Taking a bunch of short subjects and pasting them together does not require the amount of skill it takes to create a true feature-length film—especially when most of the shorts are, individually, hardly as good as most segments of *TWILIGHT ZONE* and *NIGHT GALLERY*. The same problem that afflicted *CRYPT* also hurt *VAULT OF HORROR* (see the article in this issue). —CTB.

#### CRONKITE, SEVEREID & Co.

Dear Cal: Please, please leave the social commentary to Walter Cronkite, Eric Severeid and others, and keep CoF pure SFantasy. If I wanted to read about Vietnam and Cambodian atrocities, I'd pick up a copy of *Time* or the like. With that off my chest, I would like to compliment you on the rest of your terrific mag. Especially the story on Harryhausen and his animation effects. The man is a genius. About raising CoF to 75¢ and publishing every 60 days, I say *HOORAY!!* But, only if you can keep the same high standards as you have shown in all past issues. Do NOT bring CoF down to the level of your competitors. You've got the best mag of its kind around; keep it that way. O.K.?

Ron Sharon, 217 10th Avenue S., St. Paul, Minn. 55075.

—Why should we avoid crossing over into Cronkite's and Severeid's "territory" when they're making a fortune describing monsters and relating even worse horror stories? Seriously, remember what the Great Bard said:  
"All the world's a stage,  
And all the men and women merely players."

The point is: we're all in the same drama, more so than ever these days. The question is whether one wishes to be an independent performer or a puppet, a programmed robot? It's strange how quickly some SFantasy fans forget that social problems, "relevancy" and related issues have been the backbone of some of our genre's greatest productions, otherwise we'd never have *METROPOLIS*, *THINGS TO COME*, Kubrick's best works, *NIGHT OF THE LIVING DEAD*, etc. Since we must live a life filled with contrasts and variety to stay reasonably healthy and intelligent, there's no doubt that total "escape" into a world of fantasy and whimsy is not only normal but a safety valve in order to cope with reality. That's why *CASTLE OF FRANKENSTEIN* is dedicated to SFantasy. But—if I thought for one minute that this world which we love so much were threatened by ugly, little monsters calling themselves "politicians" or influenced by other evil forces, I'd consider myself incompetent to ignore such conditions and not remind others of them.

If for the moment we seem to be soft-peddling social issues, Nixon, etc., it's because of the tremendous impact that TV and all news media have had in unearthing the whole rotten condition of our society. The press

has never seemed to cover itself more with glory than these days. We'd have an awfully tough time trying to match them. It's too bad the press always wasn't like this in the past. And, in answer to many who've asked, "But why is it only recently that the press has been uncovering all the terrible gangster-like corruption and decay in our System?" —

Had people like Daniel Ellsberg, the Press, concerned senators, congressmen and other "good" pols (yes, Virginia, there are a few around, believe it or not) not gotten together, most Americans might have been sleeping on the streets, eating the bark off trees and in a Depression making that of the Thirties seem like a period of prosperity. Even now there's no guarantee if we'll be able to pull out of this with our shirts on. And unpartisan as we've tried to be most of our lives, isn't it strange how the whole USA has been on the brink of total collapse each time the Republican Party has been in power? Not that we're trying to tout the Democratic Party's cause, since we've good reason to feel most politics have not only been a monstrous waste, for the most part, but have created a Super Bureaucracy that resembles an idiot woman whose pregnancies keep turning out retarded children. Somewhere there's got to be a good answer to this whole mess, and damned if we're going to try solving it in this space; anyway, not today. —CTB.

#### BELA

Dear Cal: I would first like to say that CoF is a fantastic book to read and to look at. Now if I may, I would like to ask you (maybe) a difficult question. Do you know if Bela Lugosi is still living today and, if he is, how old is he, as well as anything else you can tell about him.

Vincent Capone, 74 Summer St., East Boston, Mass. 02128.

—Most authorized sources seem to agree that Bela was born in 1882 in Hungary. This would have made him seventy-four when he died in Hollywood, Calif., in 1956. Other less reliable sources say he was born in 1884 and even 1887; but such dates are, more than likely, some of the typical misinformation that's come up in studio releases and pressbook info. Before arriving in the U.S. in 1923, Bela appeared in many Hungarian and some German made films—the exact number isn't known, especially since he took on many extra roles in his earlier days while busily engaged in bit parts in various Budapest studios when he wasn't appearing on the stage doing Shakespeare, Ibsen and Chekov. Before getting steady work from Hollywood, Bela organized a Hungarian stock company in the U.S. and even did off-Broadway work in Greenwich Village in the Twenties. Unfortunately, Bela's career hit perhaps more snags than that of any of the major horror stars. Even his death was ironic: had he hung on only a few months longer (he was planning a comeback in 1956), he might have been tremendously invigorated to see many of his best films chalking up some of the highest TV ratings when they began getting released for tube-viewing in 1957. It's really a tragedy that, at least, he couldn't have known about it. —CTB.

#### NASTY SEX & OBSCENITY

Dear CoF: This is my first letter to you and my first criticism. Your magazine has been



having sexy and obscene covers since no. 15 to no. 19. I have the last two issues and inside both are filled with immoral pictures as *EL TOPO*, *VAMPIRE CIRCUS*, *COUNTESS DRACULA*, *TWINS OF EVIL*, and a four-page report on *A CLOCKWORK ORANGE*, which was rated X, then cut to an R rating. I thought this magazine was supposed to be for kids! [We thought you knew that only *TRIX* is for kids! Silly rabbit...ctb.] Getting into another subject, I wish you would do a report on each of my favorite horror movies:

WHEN DINOSAURS RULED THE EARTH;  
ONE MILLION YEARS B.C.; CREATURES  
THE WORLD FORGOT; THE CRIMSON  
CULT; WHAT'S THE MATTER WITH HELL-  
EN?; THE OMEGA MAN.

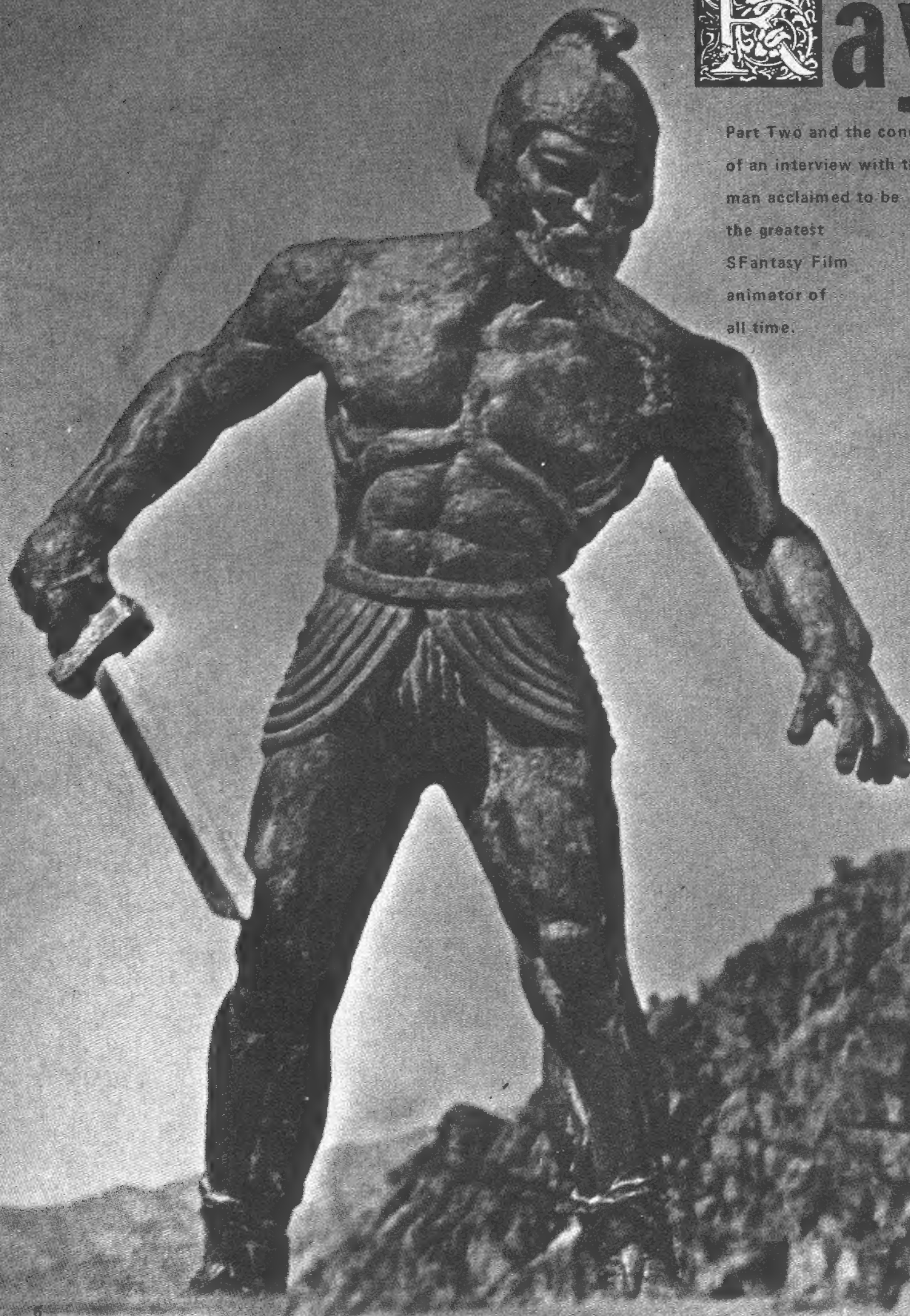
Sergio Fernandez, 704 Majorca, Coral Gables, Fla. 33134.

—Of course, it's just coincidental that practically each film you name has its fair quota of "sex," eh, Sergio? Not to mention that Raquel Welch's fetching physique and ample bust in *ONE MILLION B.C.* not only helped make the film a big financial success but launched her directly into stardom! Sex has been around a very long time, so no reason to knock it except those who're preoccupied in brainwashing others into labeling it evil. On the other hand, it's not everything in life, otherwise things might be different and we'd be publishing a "girlie" magazine instead. But if sex is relevant to a film of CoF interest, we'll be hanged if we do a 1984 routine and write it out. The problem is that many SFantasy films have a large quantity of semi-explicit sex scenes censored before release in order to gain wider distribution in countries like ours where we have professional breast-beaters interfering with our right to enjoy ourselves, but telling youngsters about the glories of war, even though sex is a taboo subject that's still in the birds-and-the-bees category. Because of the hang-ups that have been created and fostered by ignorant  
(continued on page 51)



# ay

Part Two and the conclusion  
of an interview with the  
man acclaimed to be  
the greatest  
SFantasy Film  
animator of  
all time.







# Harryhausen

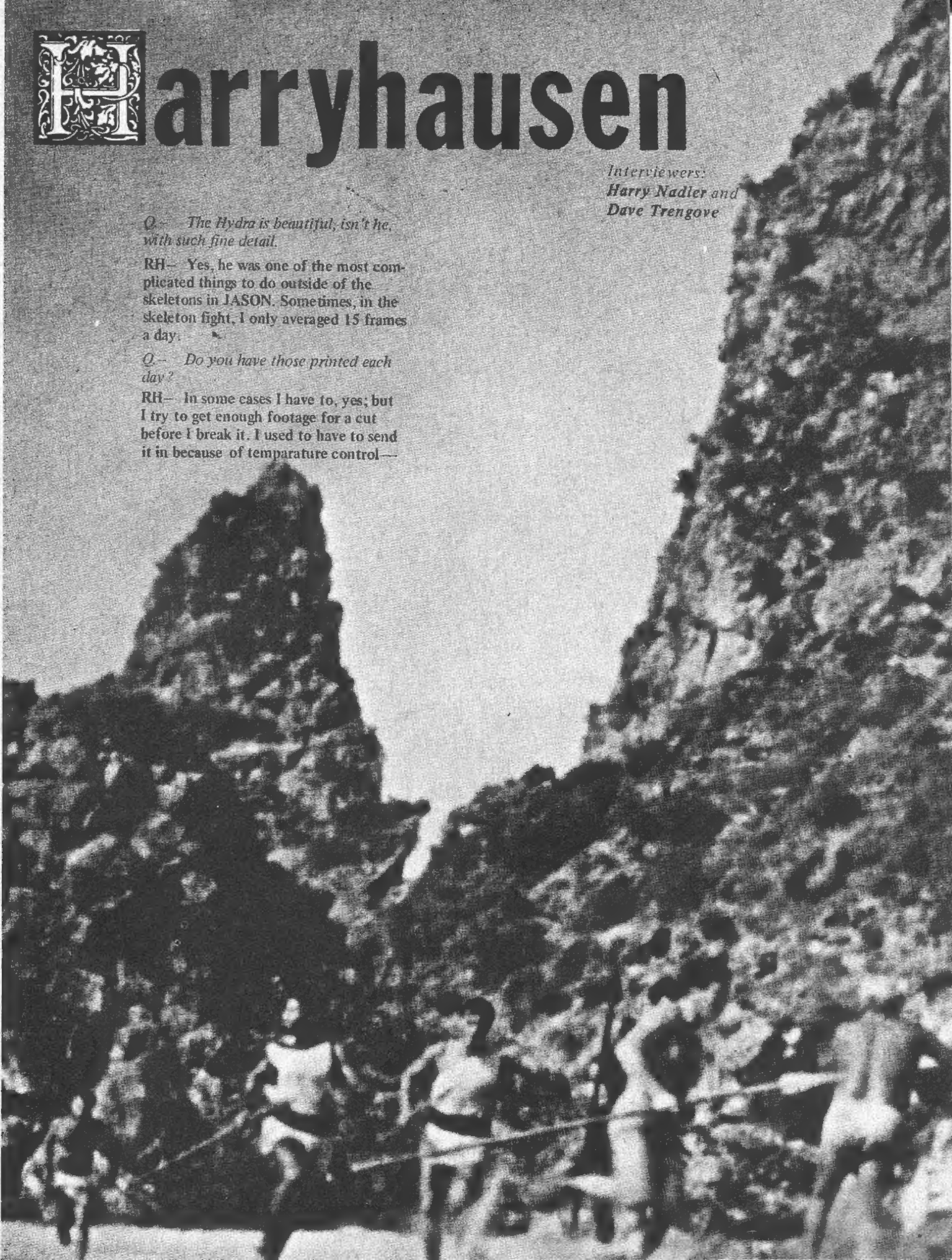
*Interviewers:  
Harry Nadler and  
Dave Trengove*

*Q— The Hydra is beautiful, isn't he,  
with such fine detail.*

*RH— Yes, he was one of the most com-  
plicated things to do outside of the  
skeletons in JASON. Sometimes, in the  
skeleton fight, I only averaged 15 frames  
a day.*

*Q— Do you have those printed each  
day?*

*RH— In some cases I have to, yes; but  
I try to get enough footage for a cut  
before I break it. I used to have to send  
it in because of temperature control—*





Full course dinner MYSTERIOUS ISLAND style. Top to bottom: the Big Chicken that never got across the road; the Red Lobster (sans any Socialist inclinations); and Herbert Lom as the heroic Captain Nemo (Winsor McKay was inspired to give him his comic strip son, "Little Nemo").

the temperature changes at night when the set is closed down. When we were making SINBAD it was necessary to break the film otherwise the color values would change. But now they have made new types of film stock which are not as sensitive to this problem.

*Q.— Does Talos have a metallic cover, or is it a rubber finish made to look like bronze?*

*RH— It is rubber painted with a bronze finish. He has shrunk a lot as all of the rubber animals do. The heat of the lights tend to dry out the moisture and finally the rubber becomes tight.*

*Q.— Perhaps you could settle an argument and tell us whether the Giant Turtle, like the Mysterious Island crab, was real, or did you make it?*

*RH— Oh, no—that was made. It had a fiber glass shell, and the rest was all rubber.*

*Q.— Of all your creations, the Moon Calf in FIRST MEN IN THE MOON must have had the most appendages.*

*RH— He was one of the most difficult to animate because of all the little segments.*

*Q.— They went in waves . . .*

*RH— Yes, and of course the waves are very hard to simulate because of working with rubber and not in swaying, throbbing flesh. The blurs on the film that one gets in photographing fast moving things are most difficult to duplicate in animation. During the filming of a fast bit of animation, each frame is as sharp as the next one, which sometimes gives the effect of jerkiness.*

*Q.— And this is Gwangi, of course?*

*RH— Yes. As you can see he is on a much bigger scale than the Allosaurus we used in ONE MILLION YEARS BC. It was also necessary to design a different skin texture and different coloring. GWANGI had to be able to snarl, bleed, blink and do many more things in front of the cameras because he was seen throughout the film. The BC Allosaurus was only seen in a short sequence.*

*Q.— At the National Film Theatre, when asked why a real man was used in the clashing rocks sequence in JASON, you answered that if it is possible to use a real person, you will do so. Why, then, did you not use live action in the Talos sequence?*

*RH— I have always believed that there is no point in animating anything you can photograph successfully in the normal course of photography. There are,*

*of course, always exceptions, particularly if it may place an actor in great danger. We had to animate Raquel Welch being picked up in the pterodactyl's claws for obvious reasons. A creation like Talos was really ideal for animation because he was supposed to be stiff and mechanical in his movements. It made it necessary for me to make him deliberately jerky. The difference in the technique used in KING KONG, and KING KONG VS. GODZILLA must be very obvious. Although there are times when I wonder if the reviewers and audience really are aware. Many times I read a review about the wonderful Japanese animations, and as far as I can tell they have never used the technique of dimensional animation.*

*Q.— Have you ever seen anything of the work of Karl Ziemann?*

*RH— Once or twice, yes. He does some very interesting work.*

*Q.— His films never seem to get any decent release other than children's matinees.*

*RH— This is because the producers do not put the commercial possibilities in films which theater audiences seem to want. For example—our original script FIRST MEN IN THE MOON did not have a woman going along to the Moon. Nor did the original novel. But the "powers" that be, from experience, felt certain elements must be in a film, particularly a woman so that other women can identify themselves. This is just one example.*

*Q.— Were there any plans to shoot the film according to the novel?*

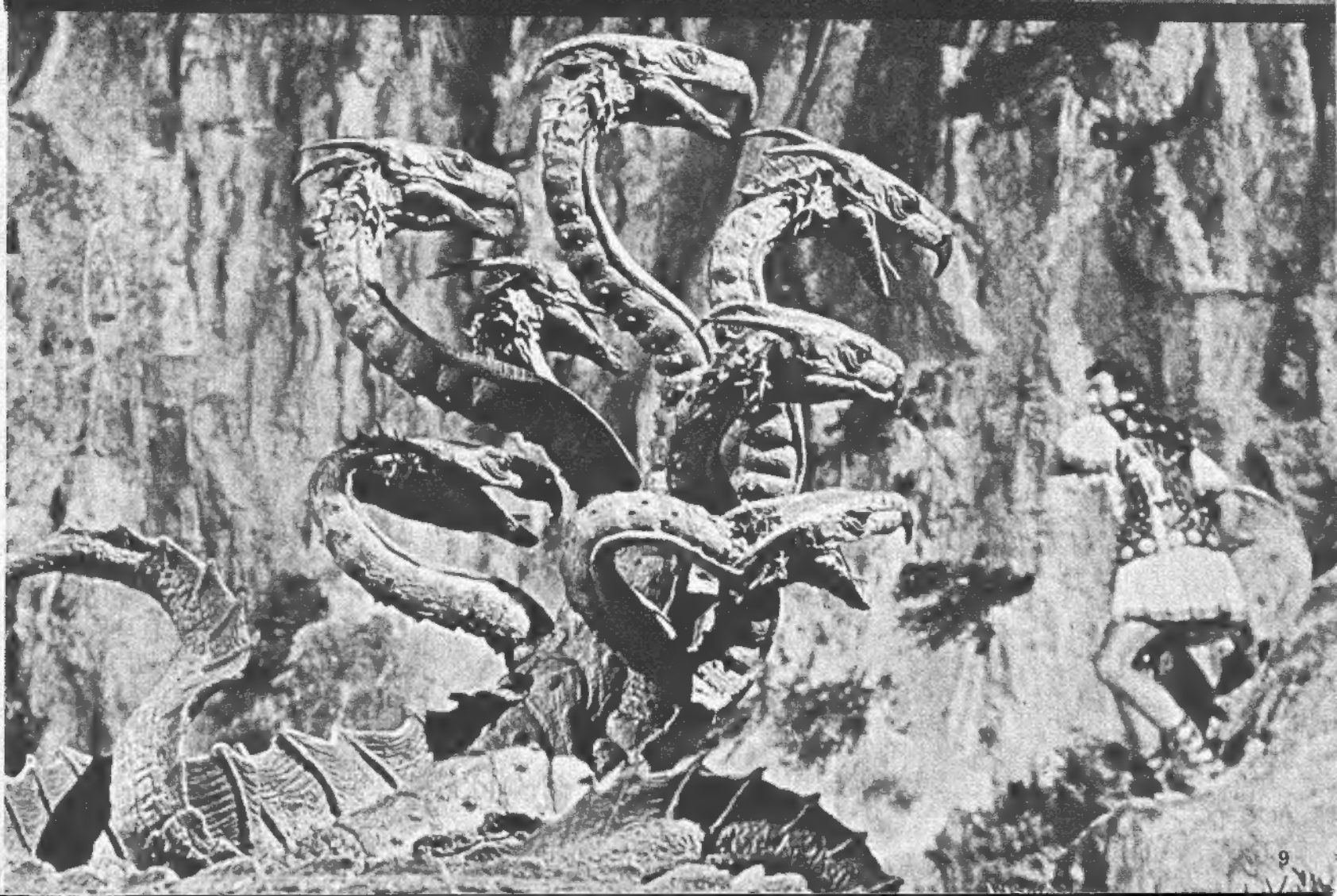
*RH— Well, there were plans at an early stage, but again it isn't a commercial proposition. It would appeal to the people who like to see novels put on the screen the way they were written; but I think they are in the minority. For the visuals—it's one thing to read something, but another to put it on the screen in the best "visual" manner.*

*Q.— Possibly we were too close to the real moon landings to portray the moon as Wells envisioned it with flowers growing in the daylight hours.*

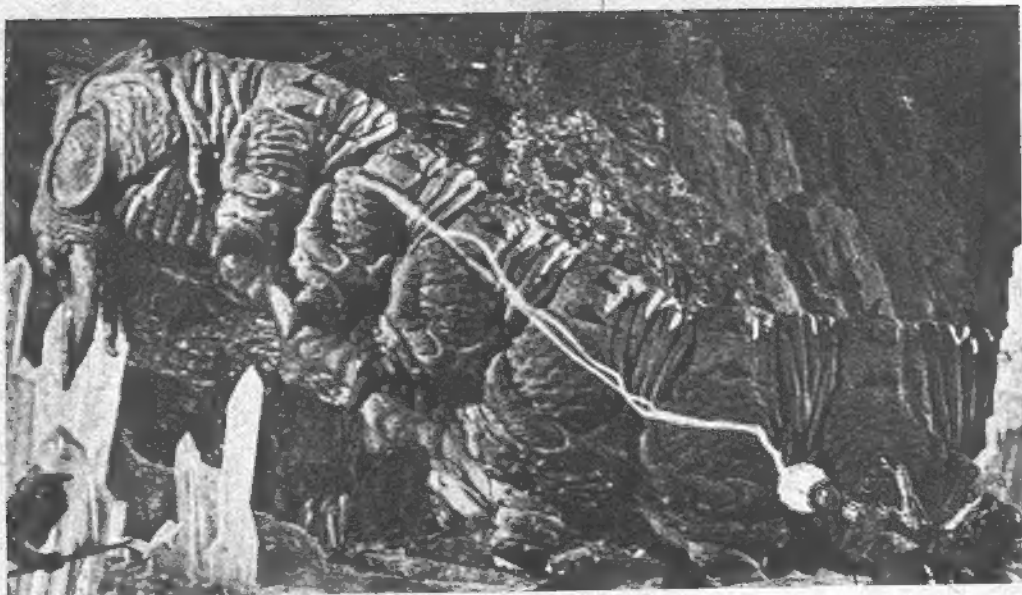
*RH— Of course, in the days when the novel was first put on the market there were few ways of proving or disproving whether there may be a small amount of atmosphere on the moon. But with today's advancements it is so well known that the moon has no atmosphere that an audience would quickly lose interest in the picture if it wasn't made at least half believable.*



Now in production is Harryhausen's SINBAD'S GOLDEN VOYAGE; but until its release his and most others favorite is the fabulous JASON AND THE ARGONAUTS. Years in the making, it required more work than any Harryhausen production to date.



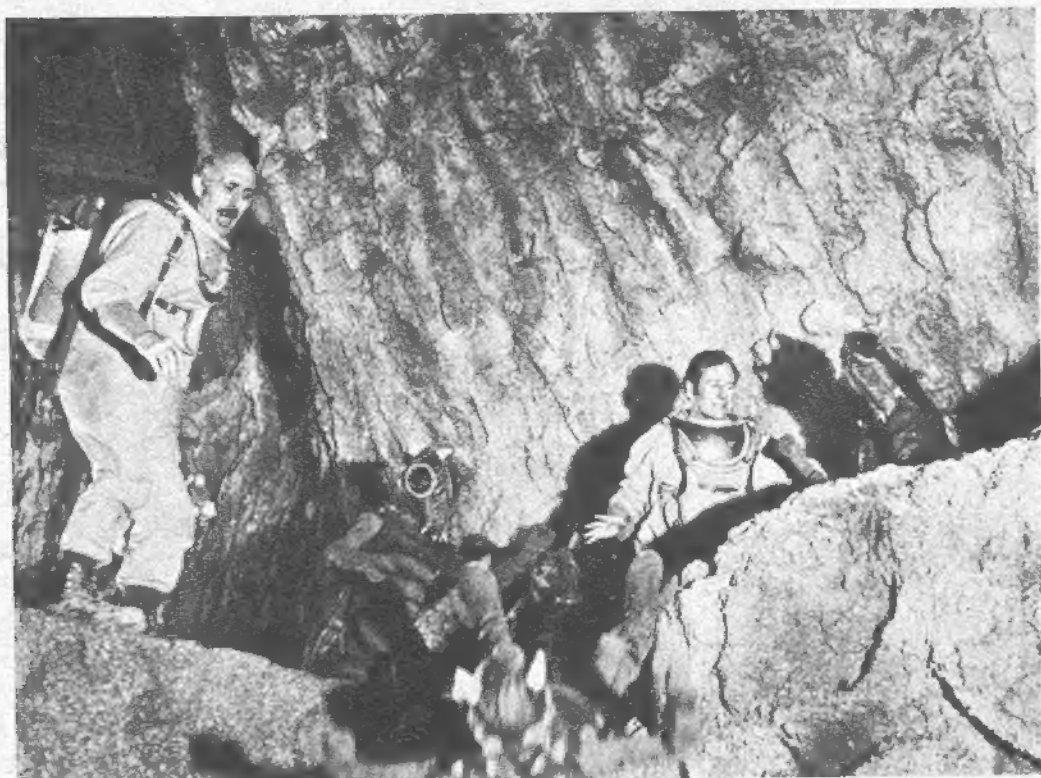




Scenes from **FIRST MEN IN THE MOON**. Above: If the Moon were likened to an apple, the giant Moonbeast is its worm. Below: Edward Judd embroiled in conflict with a Selenite. Lionel Jeffries and Judd fighting with Selenites in bottom photo. Opposite page: Selenites prove once more their weird penchant for hammerlocking people as Prof. Cavor (Jeffries) struggles. But, then, "Poor Cavor—he did have such a dreadful cold. . ."

*Q.— We've just finished researching an article on 3D for the magazine. Have you ever been interested in doing anything in 3D?*

**RH—** Yes, I made several tests after **THE BEAST FROM 20,000 FATHOMS**. In fact, I used the Beast for the tests. We were going to make our next film in 3D but the plans were suddenly dropped. This was fortunate as 3D was not here to stay. Although visually the test proved it could work with rear projection, for an animated picture it was very impractical. It could take up as much as three times the production time as a normal animated film.



*Q.— Have you ever tried a tracking shot in Dynamation?*

**RH—** Oh, yes, many times. I used to do the most complicated crane shots in some of the fairy tales I made in 16 mm. But they all take a great deal of time to set up, calculate, etc., and when one is involved in a feature it sometimes does not pay to spend so much time on just one shot.

*Q.— If by some miracle you were given an unlimited budget, what would you like to film?*

**RH—** Quite a number of stories. There are many story lines I would love to develop but I've chucked them into my files as "impractical." I would have liked to have made **JASON** much more elaborate, but I think we did a remarkable job of production with the money we had to work with.

*Q.— We understand that KING KONG was the inspirational point of your career. But were you interested in fantasy before this?*

**RH—** Yes, I have always been interested in the unusual. I teetted on **FRANKENSTEIN**, **THE ISLAND OF LOST SOULS**, **DRACULA** and **THE LOST WORLD**. But I also love a good musical or a good drama as well. The appeal of the unusual is the imagination used in their basic ideas and, of course, how well they were made. I remember vaguely my first impression of the original **LOST WORLD**. But it wasn't until **KING KONG** came into being where the technique was more perfected and the addition of sound and music made films more vivid that it really left the impression on me to want to make animation my career.

*Q.— THE LOST WORLD was way ahead of its time, wasn't it.*

**RH—** It was, and it still holds up quite well—it has some very good things in it. It's a pity the remake wasn't done in animation.

*Q.— Especially with Willis O'Brien on it.*

**RH—** Yes, he always wanted to remake it with color and sound but no one seemed to be too interested in putting up the money and time it would take.

*Q.— Do you think that may be why they didn't use animation in the remake?*


**RH—** Perhaps. As the years go by it becomes more and more difficult to make animated pictures. Mainly because of the time involved.

*Q.— Do you think KONG would have been any better in color?*









RH— Not really. You may get a bit smoother animation today, but I do not think that alone would improve the picture. Certain scenes were jerky by today's standards, but again many other scenes would be impossible to duplicate or improve upon. There was an inspiration reflected in the picture which is difficult to capture in films today. In the 30's everyone throughout the different departments had more interest because KONG was sort of a new adventure, an experiment. Many pictures today simply do not excite this interest.

Q.— *Do you prefer to work in color or black and white?*

RH— One can do much more in black and white. I think there are certain subjects I would still prefer to do in black and white. But most distributors want color and will often refuse to play a black and white picture.

Q.— *We were discussing earlier that if Hitchcock had directed the skeleton fight in SINBAD, there would have been some very terrified moviegoers. The sequence could have been much more dramatic.*

RH— Yes, there is no doubt about it. As I said before, we do not have Hitchcock budgets nor reach the same audience. We were not striving to make a frightening, horrific scene because of the loss of a big percentage of the audience of young people. As it is, a number of reviewers found the picture too tense for children and called it an Arabian Nightmare.

Q.— *But at the moment there are some really macabre films that are selling well.*

RH— Yes, but this is a different age altogether. Things are put on the screen today which in the past simple good taste would forbid. I think this is quite questionable as to if this is actually progress.

In ONE MILLION B.C., even peculiar pterodactyls prefer possessing Raquel Welch.









*Q When you made BEAST FROM 20,000 FATHOMS, did you think ahead and aim for a more adult audience?*

*RH – Well, in a way, yes. We were aiming to reach as big an audience as possible. The script was rewritten several times to make it believable as possible. Of course, the budget was low and hampered everyone a bit. As far as the animation was concerned, there are many things I would do differently if it were possible. But hindsight is much too easy to indulge in.*

*Q – You mentioned earlier that you have some problems with actors trying to get them to “shadow box.”*

*RH – No doubt it is difficult. I certainly would not want to try it. But a good trained actor can look off camera and give the impression that he is really seeing something. Many rehearsals can help. In SINBAD Kerwin Mathews was very good at giving the impression that he was actually seeing the skeleton. One sometimes finds in casting many minor roles with inexperienced people that their reactions are such as, one could cut in a baby being bounced on someone’s knee or KING KONG tearing up the Empire State Building, and you would get the same expression on their face.*





Scenes from ONE MILLION B.C.  
Left (Inset): Triceratops and Cerao-  
tosaurus in a dispute over territorial  
rights, like any modern men. Below:  
Tyrannosaurus Rex, among many red-  
blooded monsters, also threatening to  
attack Raquel.







Ray Harryhausen in three rare behind-the-scenes photos, found in the process of arranging his pterodactyl for **THE VALLEY OF THE GWANG** (originally titled, "The Valley Where Time Stood Still").— Opposite page. In the Valley of the not-so Jolly Mean Giant.

*Q.— You had a little trouble with the tanks while shooting 20 MILLION . . .*

**RH** Yes, they'd just lain the tarmac around the Coliseum a few days before. When the tanks were brought in they tore up all the tarmac. We felt badly about it but there was little we could do. It was rather amusing to watch the tourists as they were watching the company filming. Most of our actors and extras were always looking up to the top of the Coliseum, pointing and, in general, full of excitement. It worried the tourists quite a bit that nothing of any particular importance was actually going on atop the building.

*Q.— 20 MILLION contains your pretties piece of animation in the scene where the Ymir hatches from its egg. But we also felt that in the Ymir's battle with the elephant, the elephant looks too large!*





RH— I'm afraid it was because I was carried away with memories of a cartoon I once saw in Merian Cooper's office during the filming of MIGHTY JOE YOUNG. The cartoon was from KONG showing the great ape in front of the cameras with the figure of Cooper jumping up and down on his hat shouting: "Make it bigger. Make it bigger!" So, I thought, well, let's have a big elephant. Unfortunately, the

live elephant we were able to get was only about eight feet tall, so we got a very short actor to play the trainer which, by scale, made the elephant look very large.

*Q— Mr. Harryhausen, thank you very much.*

. \* \* \* \*

*Interviewers: HARRY NADLER  
DAVE TRENGOVE*





## The RAY HARRYHAUSEN Filmography

Between 1946 and 1953 Ray Harryhausen animated a series of four exquisitely delightful fairy tale fantasy films (somewhat similar in style and effect as the George Pal "Puppetoons" on which he also worked for awhile). Each average ten minutes in length, all in beautiful color, and entirely created from start to finish by Ray. They were produced by Bailey Film Associates (who still control distribution rights) and are sometimes—though rarely—seen through the facilities of PBS/NET-TV.

**MOTHER GOOSE STORIES.** 1946—associate: Fred Blasalif; costumes: Martha Reske.

**THE STORY OF LITTLE RED RIDING HOOD.** 1940—assoc.: Fred Blasalif; costumes: Martha Reske.

**THE STORY OF RAPUNZEL.** 1952—assoc.: Fred Blasalif; costumes: Martha Reske.

**THE STORY OF KING MIDAS.** 1953—assoc.: Fred Blasalif; costumes: Martha Reske.

### The Feature Films

**MIGHT JOE YOUNG** (94 min.—RKO, 1949; black and white, with fire sequences tinted red).

Chief technician: Willis O'Brien. Harryhausen was one of several effects men along with Marcel Delgado, George Lofgren, Harold Stine and others.

**THE BEAST FROM 20,000 FATHOMS** (80 min.—Warner—1953). Technical effects by Harryhausen; special effects by Willis Cook.

**THE ANIMAL WORLD** (80 min.—Warner—1955). Special visual effects: Willis O'Brien, Ray Harryhausen and Arthur S. Rhodes.

**IT CAME FROM BENEATH THE SEA** (78 min.—Columbia—1955). Technical effects: Harryhausen; special effects: Jack Eric' son.

**EARTH VS. THE FLYING SAUCERS** (83 min.—Columbia—1956). Technical effects: Harryhausen; special effects: Russ Kelley.

**20 MILLION MILES TO EARTH** (82 min.—Columbia—1957). Effects by Harryhausen.

**THE 7th VOYAGE OF SINBAD** (89 min.—Columbia—1959—Color). Effects by Harryhausen; assistant: George Lofgren.

**THE THREE WORLDS OF GULLIVER** (100 min.—Columbia—1960—Color). Effects by Harryhausen.

**MYSTERIOUS ISLAND** (100 min.—Columbia—

1961—Color). Effects by Harryhausen.

**JASON AND THE ARGONAUTS** (U.S. running time: 90 min.; foreign: 104 min.—Columbia—1963—Color). Associate producer and special effects: Harryhausen.

**FIRST MEN IN THE MOON** (105 min.—Columbia—1964—Color). Associate producer and special effects: Harryhausen.

**ONE MILLION YEARS B.C.** (91 min.—20th Century-Fox—1967—Color). Special visual effects: Harryhausen; special effects: George Blackwell.

**THE VALLEY OF GWANGI** (95 min.—Warner—1969—Color). Associate producer and special effects: Harryhausen.

**SINBAD'S GOLDEN VOYAGE** (Columbia—1973—Color). For December, 1973 release. Associate producer and effects: Harryhausen.

\* \* \* \* \*

CoF wishes to thank Ernest D. Farino Jr. and Sam Calvin, publishers and editors of the Harryhausen magazine *FXRH* (Special Effects By Ray Harryhausen, reviewed in this issue's "World of Fandom") for assisting us in the creation of this filmography.



# VAULT OF HORROR



Donna (Anna Massey) turns up at the restaurant thirsty for revenge against her murdering brother in the "Midnight Moss" segment from **VAULT OF HORROR**. Perhaps she's the only monstress of scaremonies who could sling "Fangs For Hammeries" and "In the Stiletto of the Night"—at the same time!

REVIEWED BY

JOHN BENSON

Amicus Films held a gala preview when their film, **VAULT OF HORROR**, opened at the Penthouse Theatre on Broadway. At least, one tv station thought it was gala enough to cover on the Six o'clock News. The corny publicity stunt that caught their interest was that each person entering the theatre had to scream, and then the best screamers were chosen by the audience before the feature started. Since I was using a complimentary ticket (most of the audience had sent in postcards for theirs), I refused to scream. They let me in anyway, in spite of the tuxedoed p.r. man who grumbled, "We need more good screamers for the cameras!" Looking back as I rode up the escalator, I noticed that former EC comics fan and current National comics staffer was more accomodating—upon request he gave a polite gurgle.

The nearly full house was wildly enthusiastic about the semi-finalist screamers, even though the contest seemed to go on interminably. Still, there were a number of true EC comics fans in the audience, as evidenced by the scattered but hearty applause that publisher Bill Gaines received as he sauntered across the proscenium and up the center aisle to take a seat before the contest started. Gaines modestly ignored the applause. Among the other "celebrities" present were Al Feldstein, artist Joe Orlando, MAD staffers John Putnam and

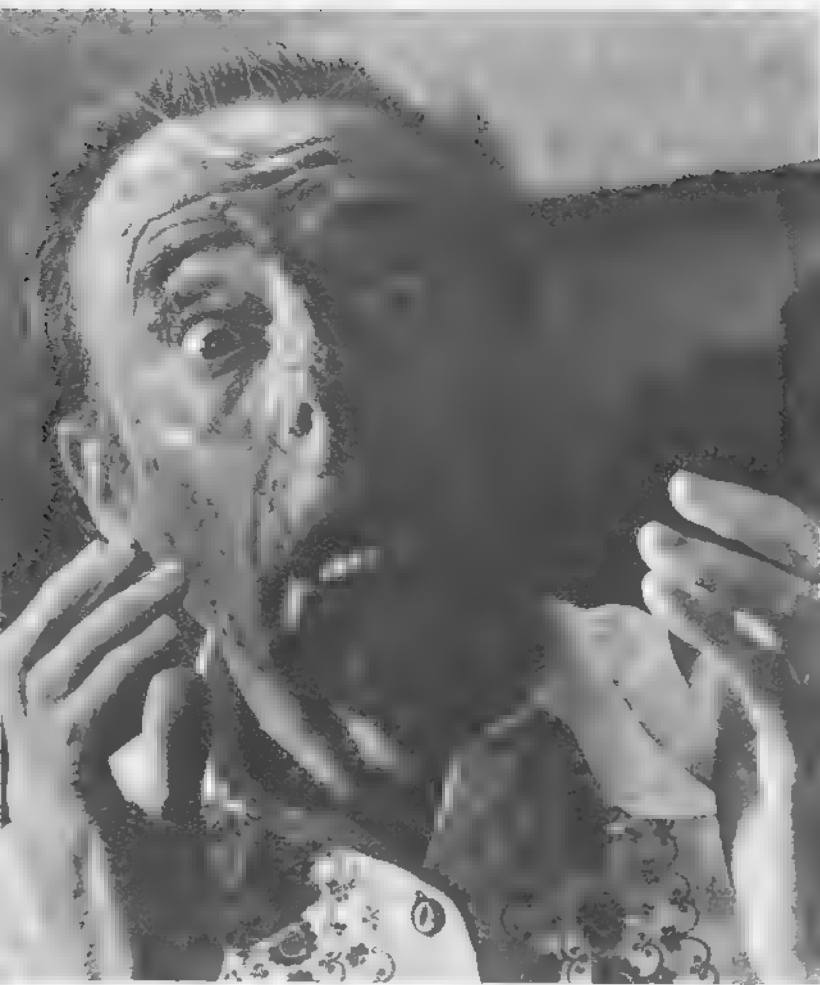
Jerry De Fuccio, and veteran EC comics fans Archie Goodwin (now a comics editor himself) and Fred von Bernewitz.

\* \* \* \*

When the film finally began, the credits showed some marked changes from the first film based on the EC comics, **TALES FROM THE CRYPT**. While the first film's credits tended to de-emphasize the original source, Gaines and writer-editor Feldstein receive a special "Based On Stories By..." title of their own. Their names also appeared in the display advertising this time around. Another title stated something to the effect of "These stories originally appeared in magazines entitled *The Vault of Horror* and *Tales From The Crypt*"—which is ironic since none of the stories in the film actually ever came from *The Vault of Horror* comics.

While the audience seemed to enjoy the film, I found it disappointing. It was better than the earlier **TALES FROM THE CRYPT**, if only because it was less boring. Out of the five tales, only one was an admirable transcription of the old EC comics story—not a very good batting average. It's obvious that Bill Gaines and Al Feldstein lavished far more care and affection on their comics than screenwriter Milton Subotsky and director Roy Ward Baker have on these filmed adaptations.

The fact is: *the film is tasteless*. The filmmakers did not understand what Feldstein's and Gaines' stories were all about, nor did they understand or care that Feldstein and Gaines



Voodoo curse paintings carry out their dreadful horrors in VAULT'S "Drawn and Quartered" tale. Breedley above (Terence Alexander) gets the acid test from his wife, who may never have been accused of being a tart but definitely had a sour disposition. Curt Jurgens (below) is learning the ropes the hard way in the tale of "This Trick'll Kill You."

were very much concerned with taste. These men knew the rules of good horror comics taste, and they knew it when they broke the rules—and they didn't break them unless they had a reason.

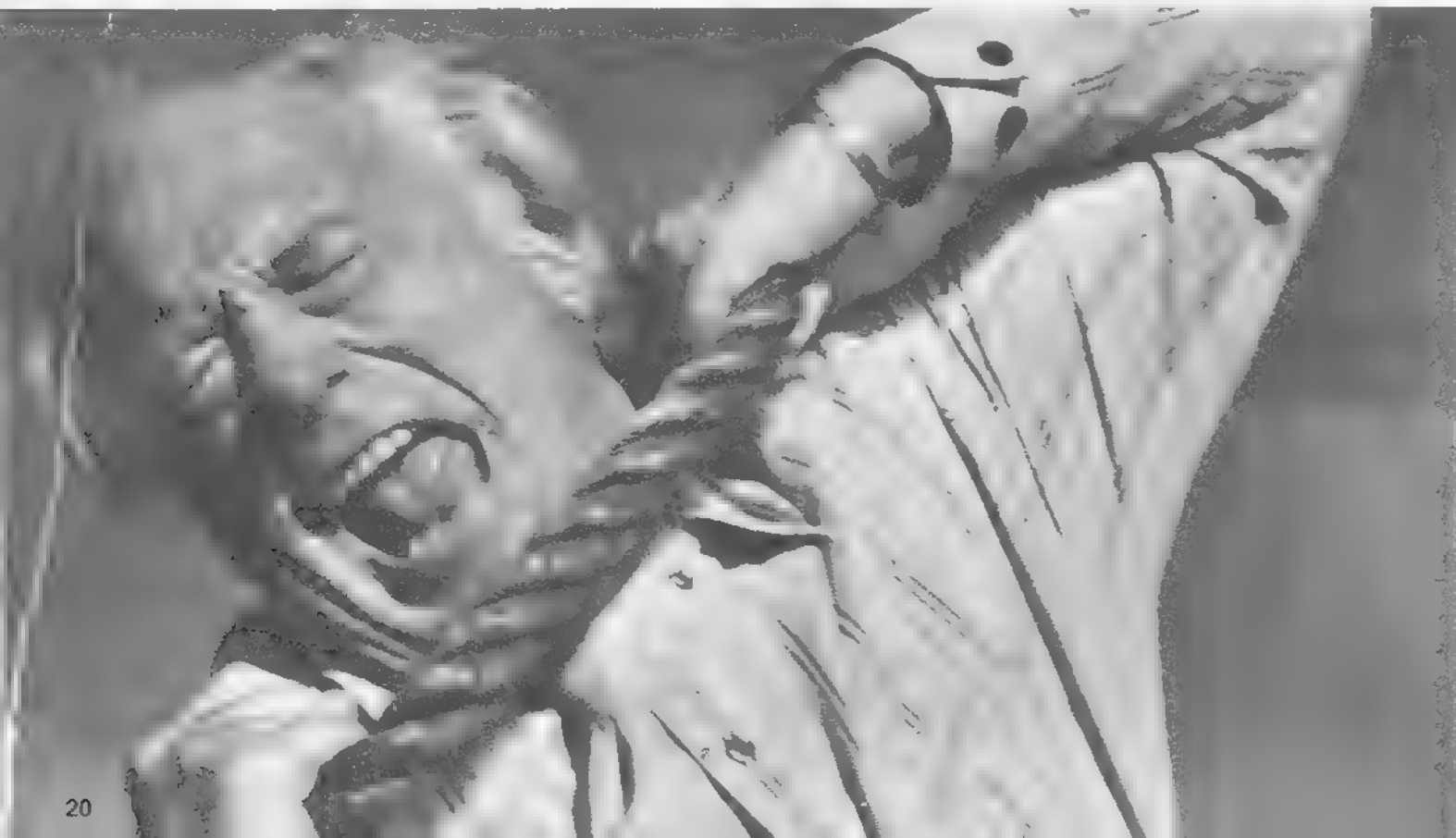
The unique concept of the EC stories was to present a straightforward melodramatic story and follow it with a horrific bad taste gag. Feldstein and Gaines broke the rules of good taste when it was necessary for that humorously grotesque punchline (after all, "good taste" isn't everything, although I think Gaines might say it was important. But random *grue* for its own sake would have been to break the rules for no reason, and this was foreign to their concept and their sensibilities.

In a broader sense, "taste" is bound up with "style." Paradoxically, because Feldstein and Gaines were concerned with style, they were by definition concerned with taste. Even though the central element of their style was a crucial and carefully planned lapse of taste, nevertheless the very fact that there was a concern with style insured that the stories had a measure of taste.

Because Amicus have not understood the EC style nor imposed one of their own, the film is tasteless. The vacuum of taste and style has been filled with *grue* and a general coarseness that is very unappealing.

In general, these EC film adaptations received the same harsh treatment as did Johnny Craig's story "And All Through the House" in last year's *TALES FROM THE CRYPT*. Craig's story starts with a joke—the Vault Keeper's pious holiday wishes juxtaposed with an old fashioned comic book "Whomp!" The film changed this innocent "Whomp!" into a fairly detailed and grisly murder. The impact of the comic story's ending came with the *realization* of the protagonist that she was going to get her just deserts from a maniac. The film's punch is a clumsy and violent sequence in which she *gets* those just desserts.

Unlike Craig's stories, the Feldstein tales were not strong on the visual storytelling techniques unique to comics; they were told largely by the text captions above the pictures. For this reason they are potentially more adaptable to another medium. But to adapt, of course, one must have an understanding of the original, and so Feldstein's stories have fared no better in film adaptation than Craig's did.







Refreshments in a jugular vein: Vampires in a rather off-beat restaurant are putting Daniel Massey on tap, making him the death of the party. As usual, something got botched up with this Amicus film and the above still was substituted for actual film footage. Undoubtedly this cut limited thirsty vampires who would've aortared more rounds.

The first VAULT OF HORROR story is "Midnight Mess (originally in *Tales From the Crypt* no.35, April-May 1953). In the comics version, a man visits his sister in an eerie small town and, at the finale, finds out she's a vampire. In the film adaptation, two murders have gratuitously been added to the plot. The protagonist (played by Daniel Massey, who uncannily resembles his father, Raymond) first strangles a private detective who has told him where to find his sister, and then when he does locate her, he brutally stabs her to death.

The final scene (EC's premeditated lapse of taste) of Massey hanging upside down with a kegtap in his neck is surprisingly shown in the film in a murky still shot. It's the only still shot in the film and has no stylistic purpose. A sudden change in sound track volume during the shot indicates that this

was probably a last minute change (perhaps a moving shot was removed in the negative for Britain and was not handy for reinsertion in the U.S. and a still was used instead?).

Despite the crude script changes, "Midnight Mess" is one of the two VAULT stories that has some of the feel of the original, due largely to the excellent sets which closely followed Joe Orlando's original drawings.

The second tale, "The Neat Job" (originally in *Shock Suspense Stories* no. 1, Feb.-March 1952) is the only one in which many details of the film adaptation are actually an improvement over Feldstein's original which imparted the feeling that the malevolent husband develops his passion for neatness during the story—in the film he is seen as a basically innocent man whose neatness mania is harmless when he is a bachelor but drives his wife mad when he is mar-

ried. The tension which gradually builds up to a peak (when the wife realizes that she's made a mess which can't be cleaned up before the husband gets home) has all the nuances that are found in the best EC stories.

The success of "The Neat Job" is primarily due to excellent performances by two fine players who are usually seen in better films than VAULT OF HORROR—Terry-Thomas (possibly chosen because artist Jack Kamen gave his character a Terry-Thomas style moustache) and Glynis Johns. Both of them managed to suggest full and complex characters in a short period of time and even less plot. Terry-Thomas' final litany of complaint, "Can't you do anything neat? Can't you?," manages to make us feel almost a compassion for him as well as for his wife.

But, again, what was in the EC version a suggestion of horror and



In "Bargain in Death," Michael Craig probably really thought he was in a coffin—after seeing the movie. Below: Glynis Johns bucking for a Hammer job in "The Neat Job." Bottom pic. Tom Baker, in "Drawn & Quartered," doesn't see much of a future in drawing voodoo paintings. He hopes to combine them with the Gorgon's head and work for Marble Comics.



violence has been crudely and graphically *directly* displayed in the film. The comic book shows only the axe clutched behind the wife's back, and then cuts to the aftermath: little jars neatly labeled "fingers—10," "eyes 2," etc. The film has a grisly shot of a hammer actually being sunk into the husband's skull, and then a final closeup of jars that show the contents as well as the labels. The prop-man's human parts in the jars have an unreal quality that is not out of place in an EC story, but the completely tasteless shot of the hammer in the skull destroys all the mood of restrained tension that the rest of the story had carefully built up.

The other stories in the film suffer in a similar fashion. In "This Trick'll Kill You" (originally in *Tales From The*

*Crypt* no. 33, December 1952–January 1953, illustrated by George Evans and Kamen), in the comic version a woman is strangled, which occurs out of the panel. In the film she's stabbed on screen. In "Drawn and Quartered" (originally in *Tales From The Crypt* no. 26, October–November 1951, illustrated by Jack Davis), in the comic version the artist merely erases a portion of his picture to cause injury to his victim. The film shows him lovingly mutilating his canvas in a way that's almost more horrible than the actual human mutilations his actions cause, which are emphasized with greater detail than in the comic. An extra murder has been added that does not make sense in terms of the story concept, and is a swipe from *Village of the Damned* besides.

Only "Bargain in Death" (originally in *Tales From the Crypt* no. 28, February–March 1952, illustrated by Davis) is not significantly more gruesome in the film than in the comic. Interestingly, this is the story chosen to plant some "inside jokes"—the Nostalgia Press hard-cover book of EC comics reprints is seen upside down in the corner of one scene, and Jack Oleck's paperback novelization of *Tales From the Crypt* is shown right side up in close-up a little later.

\* \* \*

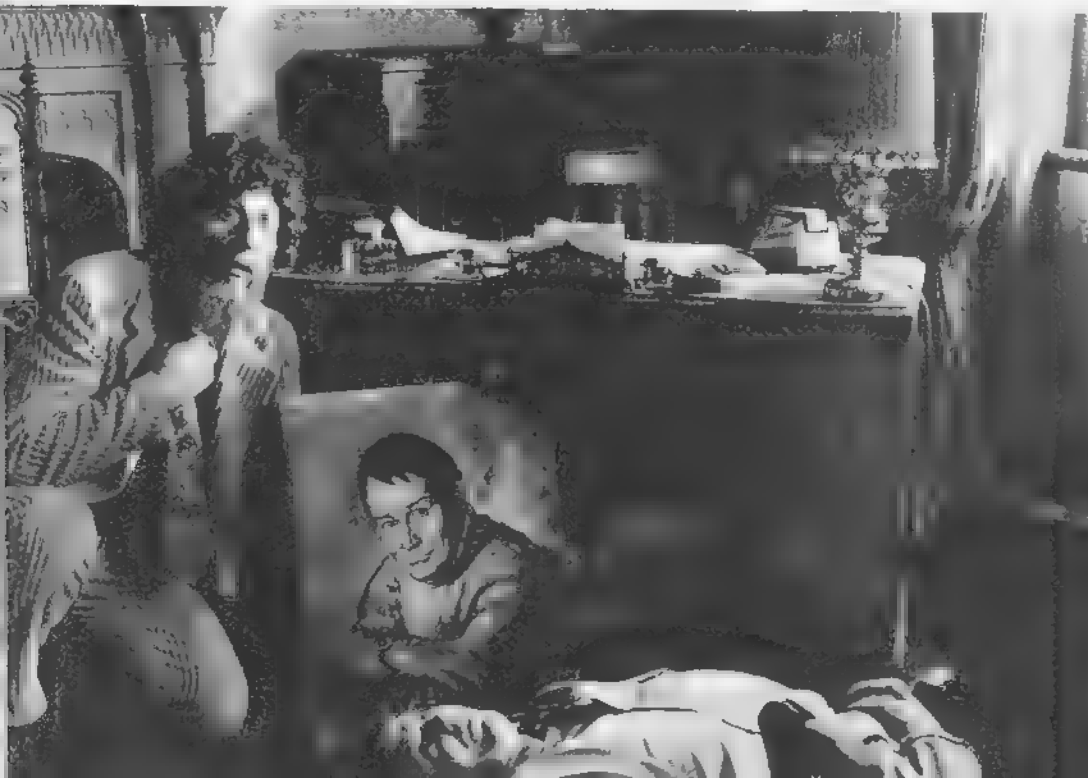
When Bill Gaines stood before a Senate investigating committee in 1954 and claimed that his comics were not in bad taste, the senators were incredulous. If a comic titled *The Vault of Horror* was not in bad taste, then what could be? Twenty years later the point that Bill Gaines was trying to make is fully understood. There is a kind of bad taste his comics never had, and that's the kind on display in the movie version of his comic.

— John Benson —

... And a capsule wrap-up by Joe Dante, Jr.

It beats *THE DEADLY BEES* as Amicus' worst film. Chintzy production hardly helps, but the collection of stories (from EC comics) is stupefyingly routine with endings so predictable that you can scream them out loud after the first shot. Torpid direction (Roy Ward Baker), with a framing story of unbelievable banality. Worse yet, MPAA rating gremlins have been hard at work chopping out horror shots (the kicker of one story is presented as a spliced-in freeze-frame!). Vampires, murders, the old Indian rope trick and voodoo-crazed artist form the basis of the one-syllable plots, hardly the best EC had to offer. (Milt Subotsky did the script—always a dangerous sign.) (94 mins.; Cinerama, 1973.) Color.

— Joe Dante, Jr. —





VINCENT PRICE  
HAS RESERVED  
A SEAT  
FOR YOU  
IN

  
"THEATRE  
OF BLOOD"





## THEATRE OF BLOOD

### Two Critiques

#### SYNOPSIS and CREDITS

Vincent Price, a ham Shakespearean actor thought dead, revenges himself on members of the Critics Circle who refused him their special drama Award. His tramp companions slay Michael Horden (as in "Julius Caesar"), and then Vincent spears Dennis Price whose body is dragged by a horse ("Troilus and Cressida"). Circle director Ian Hendry sees Price's daughter Diana Rigg, a movie makeup woman, at her father's monument. Price cuts off Arthur Lowe's head ("Cymbeline"), removes Harry Andrews' heart ("a pound of flesh" from "The Merchant of Venice"), drowns Robert Coote in a vat of wine ("Richard III"), then has jealous Jack Hawkins murder his wife Diana Dors ("Othello"). As a hairdresser, Price burns Coral Browne to death ("Henry VI, part I"); as a chef, he forces gay Robert Morley to eat his poodles ("Titus Andronicus"). Hendry is nearly blinded by Price as Rigg is revealed as the "boy" assisting the mad actor father. Father and daughter die and their theatre sanctuary burns.

104 minutes (United Artists), 1973. Color. Produced by John Kohn and Stanley Mann. Executive producers: Gustave Berne, Sam Jaffe. Directed by Douglas Hickox. Screenplay: Anthony Greville-Bell. Music: Michael J. Lewis. Music: Wolfgang Suschitzky. Makeup: George Blackler. Special effects: John Stears. Editor: Malcolm Cooke. Cast: Vincent Price, Diana Rigg, Ian Hendry, Harry Andrews, Coral Browne, Robert Coote, Jack Hawkins, Michael Horden, Arthur Lowe, Robert Morley, Dennis Price, Diana Dors, Joan Hickson, Renee Asherson, Madeline Smith, Milo O'Shea, Eric Sykes, and others.

Vincent Price, most comfortable in a role perfectly tailored for his talents, brings a Grand Guignol character to life as an insane Shakespearean actor taking revenge upon nine critics who denied him a drama award and have ruined his stage career. Eight of the nine critics meet bizarre deaths in a series of murders freely adapted from Shakespearean roles that starred the defamed Edward Lionheart (Price) in the past.

Structured somewhat like *The Abominable Dr. Phibes*, Price's role is quite reminiscent of Rod Steiger's various impersonations in *No Way To Treat A Lady*. Given such a wide variety of disguises and accents, Price has a field day inspiring chills and humor in the best black comedy tradition, rivaled only by Diana Rigg as his daughter, with one regret: Diana never did a Lady Macbeth scene though the film was a perfect opportunity for such a takeoff. Included among critics who become Price's victims is an array of some of Britain's best actors, such as Robert Morley, Ian Hendry, Jack Hawkins, Dennis Price and Robert Coote. Setting the right mood from the very first frame, the production begins with scenes from silent film Shakespearean works that include the 1922 *Othello* with Emil Jannings.

Unlike the usual run of horror films, this one seems to have had a good deal of money sunk into it. . . and it shows on the screen.

— Marion Fox —





Opposite page. Diana Rigg and Vincent Price, in their various THEATRE OF BLOOD guises, on the prowl for victims. Coral Browne (top photo) about to be burned via electrocution. Above: Price as Shylock exacts his pound of flesh in the "Merchant of Venice" sequence. At the right the former Mrs. Emma Peel, lovely Miss Rigg herself, in a production shot. Vincent striking a tragic pose with Diana.

\* \* \* \*

Surprisingly literate, intelligently spoofy (for a change) British black comedy that is almost a remake of *Dr. Phibes*. Vincent Price is excellent as a mad Shakespearean actor who takes comically ghoulish revenge on critics who knocked his Shakespeare season and denied him an award; in return, he kills each one in a grisly manner derived from the Bard's plays. Exquisitely produced with superb cinematography by Wolfgang Suschitzky; and the score by Michael J. Lewis is quite lovely. Humor is a neat mixture of high- and low-brows, classily camped up by an outstanding cast (Rigg, Andrews, Morely, Coote, etc.). Deftly directed by Douglas Hickox (who seems to have got his start with Eugene Lourie directing some of *Giant Behemoth*), who does especially well with the "to be or not to be" scene.

—Joe Dante, Jr. —





# AND NOW THE SCREAMING STARTS

Might have been more appropriately titled, "And Now the Yawning Starts". Nice sets, mobile camerawork by Denys Coop and a good cast are wasted on a lugubrious story with no surprises and very little action.

Buxom Stephanie Beacham marries Ian Ogilvy and gets menaced by a dismembered hand, apparitions, etc., all part of the family curse brought on by anti-social hobbies (rape, mutilation) of rakish ancestor Herbert Lom. It's dull formula stuff from near the bottom of the seemingly almost depleted Amicus barrel; it would hardly have made the grade even as a short episode in one of their multi-story features. Struggling vainly are Peter Cushing, Patrick Magee, Guy Rolfe, Rosalie Crutchley, others. Directed by Roy Ward Baker.

(87 mins.; Cinerama, 1973.) Color.

(Original title: *FENGRIFEN*.)

— Joe Dante, Jr. —



# WICKED, WICKED

New "entertainment miracle," Duo-Vision, is the standard split-screen carried through the entire picture. Clumsy manipulation of same suggests that the pic was conceived and shot as an ordinary film, then gimmicked up in editing. Most of the time the two pictures have no relation to each other, and often they merely show close and medium shots of the same scene. The preposterous plot has a crazed handyman knifing blondes at a seacoast hotel because a fat blonde woman took him to bed with her when he was a kid. Ending is a steal from *House That Screamed*. Some gore, but no suspense; and a few nice moments from Tiffany Bolling and Scott Brady, with organ score featuring music from the 1925 PHANTOM OF THE OPERA—but otherwise a dog.

Diane McBain, David Bailey, Randolph Roberts, Arthur O'Connell, Edd Byrnes, Madeleine Sherwood.

(94 mins.; MGM, 1973). Color.

— Joe Dante, Jr. —





*Above: Caleb Croft (Michael Pataki)—a weird vampire if there ever was one—gets his jollies ravishing Leslie (Kitty Vallacher) in an open grave. To the right: William Smith as James Eastman, son of a vampire.*

## GRAVE OF THE VAMPIRE

An Entertainment Pyramid Release.  
95 minutes—Color.

Daniel Cady, producer. John Hayes, director

### The Story

It is nighttime in a dark, foreboding cemetery. Inside a moss-covered mausoleum, the sound of someone chipping away at a cement crypt bearing the name of Caleb Croft is heard.

On a nearby college campus, a fraternity house party celebrates winning the 1940 New England Seaboard Conference championship. Meanwhile, a young couple, Leslie (Kitty Vallacher) and Paul (Jay Scott) get into a romantic mood and drive off to a strange but secluded "lovers lane": a cemetery. When Paul proceeds to place an engagement ring on Leslie's finger, she unabashedly leads him to the back seat of the car, fired by the passion of the moment and hungry for Paul's love. But at this moment, the youngsters are unaware

that Caleb Croft (Michael Pataki) has risen from his grave and staling through the cemetery in their direction. With inhuman power, Caleb rips off the car's door, brutally murders Paul, and when Leslie tries to escape she is trapped in an open grave and raped by Caleb.

Puzzled, the police find Paul's body drained of blood but no signs of gore anywhere. At the hospital, Leslie is in a state of shock and cannot seem to identify photos which police show her of Caleb Croft. Suddenly understanding whose photo it is, Leslie lapses into hysteria. The police are cautioned by Olga, another patient in the same room (who is also a mystic), to leave Leslie alone in the belief she is possessed. One of the detectives on the case, Lt. Panzer (Eric Mason) believes some evil supernatural force may be at work, and though he cannot voice his ideas officially he takes a personal interest in Leslie's welfare—especially since Caleb Croft was reputedly a dangerous criminal who was electrocuted three years before.

Several months later, Leslie shows her obvious pregnancy resulting from her ordeal in the cemetery. She and Olga move into the

old house left by Leslie's parents, while Panzer assists them with their belongings. As he leaves the house, he notices a man watching from a distance who then proceeds to drive away. Panzer follows in his own car all the way to the cemetery right into Croft's crypt. Lunging at him, Croft attacks Panzer, killing him. His "secret" is safe.

Acting as a midwife, Olga aids Leslie give birth to her baby—a strange infant whom doctors thought to be dead and later is discovered incapable of crying, giggling or desiring milk. Accidentally, Leslie discovers the terrible truth about this "child" whose natural color is a sickly gray: it requires human blood for nourishment. In her madness, she nurses her son by making small cuts on her breasts where the child feeds. As time passes, Leslie grows weaker, ages prematurely and goes insane. By the time the boy, James Eastman (William Smith), grows to manhood, Leslie and Olga have died.







Michael Pataki about to arise from a vampirical nap by a bothersome lizard that once had better star status (before reduced to bit crawling roles) in that great Mummy movie, **THE LIZARD OF GAUZE** (also made in Hollywood, otherwise known as Hamerald City).

James attends the local university, but is devoid of ordinary human reactions. In an anthropology class, he meets Professor Adrian Lockwood—the same man who earlier was Caleb Croft. He appears well groomed, about thirty years old and seems to exert a strange control over everyone in the class. Anne Arthur (Lyn Peters), an extremely attractive girl, finds James mysteriously fascinating. In turn, Lockwood has eyes for Anne. Lockwood's lecture centers on vampires and a legendary figure named Charles Croyden whose wife was burned at the stake in 1846, though Croyden was never seen again. James realizes the story isn't legend but reality; that Prof. Lockwood, Croyden and Croft are the same man.

Another attractive student, Anita, speaks up before the class to reveal the existence of a very rare book in a nearby library which links Croyden to Croft. Lockwood steals the book, and then satisfies his lust by killing the spinster librarian.

That night James drops in on a party at

the apartment Anita shares with Anne. Later, James learns the true meaning of love for the first time with Anne as his more human qualities emerge to the surface. Unfortunately, Anita has discovered James' dark secret, also falls in love with him, and later asks James to turn her into a vampire. James pretends to agree, but kills her. When Anne returns, she finds Anita's dead body and James still in the apartment. Her screams send him fleeing into the night, just as a number of other students from the building rush in and then call the police.

Despite the tragedy, Anne and her classroom friends attend a seance the next evening at Prof. Lockwood's place, with Anne selected as the medium. Lockwood hopes to hear the voice of his long dead wife, but instead the voice of Anita is heard, her spirit attempting to take possession of Anne's body. Lockwood fights against this possession and succeeds, for he wants only Anne. As James leaves to take the unconscious Anne upstairs to rest, Lock-

wood reveals his terrible plan to the group:

He intends to kill them all. One of the students, Sam, pulls out a gun and fires bullet after bullet into Lockwood, but with no effect. One by one, Lockwood drains his victims of their blood.

James returns to find the doors to the seance room locked. He crashes them open and witnesses the blood orgy before him. James and Lockwood struggle in fierce combat which ends when James tells the vampire that he is his son and has but one sworn purpose: to kill his own father. He rips a post from the bannister and drives the pointed stake into Lockwood's heart. As Lockwood dies, a strange transformation comes over James. Realizing what is happening, he urges Anne to run away from him. While she hesitates, he feels evil emotions and glories in the idea of being a vampire.

Anne screams at the sight of him and runs. James goes after her to kill her, his face contorted, his fangs hungry . . . for blood.





# SOYLENT GREEN



**SOYLENT GREEN** (97 mins; MGM, 1973).

*Two CoF Critics With Opposing Views:*

Excellent production examines social ills of the year 2022, attacking corporate slavery, overpopulation problems, pollution, housing, high food prices, media and political bullcrap, etc. The industrialists are seen as the true heavies. Mankind has become scum, sleeping in stairwells and abandoned cars, weakened by smog and dwindling food supplies—feebly protesting but still accepting the Party Line.

Based on Harry Harrison's novel, "Make Room! Make Room!," it's a frighteningly logical extension of present day trends and turmoil—a sort of extrapolated KLUTE (see p. 60, CoF no. 18). At the bottom of all this, detective Thorn (Charlton Heston) and researcher Sol Roth (Edward G. Robinson, giving a brilliant performance in his last film) attempt to find out what went wrong. Even Women's Lib seems to have failed miserably; in this future world, women are considered an option that comes along with a luxury highrise apartment and, therefore, are simply referred to as "furniture."


Roth has connections with an underground group seeking some kind of proof of the whole scam: a scene skillfully constructed to show an ambiance not unlike that of backroom Sacco-Vanzetti anarchist supporters. Dumbstruck with the total failure of his society, Roth goes to a mass suicide center where he is given a kind of Kubrickian sendoff amid Pana-

vision views of oceans, flowers and forests. (Not so farfetched when you consider that there already exists today an outfit called Requiem Associates which advertises, "Dying? Need Help?")

Considering the ambitions of this film, director Richard Fleischer and producers Walter Seltzer and Russell Thacher deserve high praise. It's a shame SOYLENT GREEN has been treated lightly by so many film critics. It joins other pessimistic s-f visions of recent years—THX 1138, CLOCKWORK ORANGE, SILENT RUNNING, NO BLADE OF GRASS; but it differs in that it makes a genuine attempt to reach into the true heart of the deceptions that each day bring us closer to downfall. Have you heard that in ten years, because of mass harvesting from airplanes, there will be no more tuna fish? Did you know that salmon are harvested before they are sexually mature—and therefore will soon be extinct? Did you know that the longevity of molecules in DDT cause it to lose only half its potency in fifteen years—time enough for the poison to kill off entire species of fish and birds while leaving insects unaffected (they rapidly build up an immunity in only a few generations, one insect generation being approximately one to four or five weeks, depending on the specy).

Plankton produces 70% of the world's oxygen, but it is *losing* this ability to photosynthesize because of DDT saturation. Since the politicians and pesticide manufacturers are going to stop breathing along with the science-fiction filmmakers and all the rest of us, why should these deceptions continue? Author Harrison





and director Fleischer have given us a partial answer in **SOYLENT**—an important message film, but, as we noted previously in reviewing **NO BLADE OF GRASS** (in CoF no. 18), no one pays much attention. Sad. And quite frightening.

(Note: Our source for above info on mass fish harvesting, worldwide DDT poisoning and total human extinction is Donald E. Carr's "Deadly Feast of Life" —Doubleday, 1971.)

— Marion Fox —

Overpopulated New York in 2022 features green atmosphere, multitudes sleeping in abandoned cars, free suicide centers, near-totalitarian government (led by Whit Bissell—it can't be all bad) and crummy Soylent wafers as the only kind of sustenance (will make you vomit once you know what they're made of, just like some 1973 packaged food).

It's an ordinary detective plot (who is knocking off people in order to hide the terrible secret of Soylent Green?) with cheaply futuristic setting designed to make use of as many standing MGM sets as possible—N.Y. looks just like now, only cleaner. The ever-erratic Richard Fleischer keeps it moving fast enough to be amusing, and Edward G. Robinson's farewell performance provides needed warmth. But overall it's a pretty minor affair which blows potential (limited as it was) of Harry Harrison's original novel. Filmed in Panavision and in Metrocolor, and co-starring Leigh Taylor-Young, Chuck Connors and Joseph Cotten.

— Joe Dante, Jr. —

**RAGING**  
**UP FROM**  
**THE BOTTOM**  
**OF TIME**  
**TO LOOSE**  
**ITS**  
**CRUSHING**  
**FURY ON**  
**THE CITY!**



STARRING

**PAUL CHRISTIAN · PAULA RAYMOND · CECIL KELLAWAY · KENNETH TOBEY · JACK PENNICK**

PHOTOGRAPHY BY  
JACK RUSSELL A.S.C.

ASSOCIATE PRODUCER **BERNARD W. BURTON**

TECHNICAL EFFECTS CREATED BY **RAY HARRYHAUSEN**

MUSIC BY  
**DAVID BUTTOLPH**

PRODUCED BY **HAL CHESTER AND JACK**

Sensation  
of  
Sensations  
from  
Warner Bros.

# The Beast From 20,000 Fathoms

THE STORY OF  
THE SEA'S  
MASTER-BEAST  
OF THE AGES  
ON A  
VENGEANCE-MAD  
TIDAL WAVE  
OF TERROR!

CAST OF  
THOUSANDS!  
OVER A YEAR  
IN THE MAKING!  
THE THRILL-PICTURE  
EVERYONE'S BEEN  
HEARING ABOUT  
ON TV AND RADIO!

SCREEN PLAY BY

JOE MORHEIM AND FRED FREIBERGER

Suggested by the Sensational **SATURDAY EVENING POST** Story by RAY BRADBURY

ETZ DIRECTED BY EUGENE LOURIE

DISTRIBUTED BY

WARNER BROS.







Bernard Herrmann (composer of scores for *The Day the Earth Stood Still*, *Fahrenheit 451*, *Citizen Kane*, *Vertigo*, *The 7th Voyage of Sinbad*, *Journey to the Center of the Earth*, *North By Northwest*, etc.) will give a lecture on composing music for films at the George Eastman House in Rochester, N.Y., the weekend of October 19th, 1973. The presentation is part of a symposium on "The Coming of Sound to the American Film, 1925-1940," sponsored by the Film Dept. of Boston University.

Fans of the Eighth Wonder of the World will not want to miss "The King Kong Book," published this fall by Prentice Hall. The book is edited by Harry Geduld and Ronald Gottesman, and will feature an extensive collection of book and magazine articles pertaining to KONG, rare still and other Kong memorabilia. . . A must for all film fans.

Cine-Fund is releasing *THE DOOMSDAY MACHINE*, *THE SPECTRE OF EDGAR ALLAN POE*, *TARZANA: THE*

*WILD GIRL*, and *BIG FOOT*, the latter already in circulation starring John Carradine and the late Joi Lansing.

Gene and Roger Corman are collaborating on the production of *I ESCAPED FROM DEVIL'S ISLAND*, starring Jim Brown.

Cinerama is releasing *THE MIND SNATCHERS*, *ICE-COLD LIKE HIS KNIFE* (the story of Richard Speck), and *TERROR IN THE WAX MUSEUM*, starring Ray Milland, Broderick Crawford, Elsa Lanchester and Shani Wallis. Miss Wallis, who was strangled by Oliver Reed in *OLIVER*, is decapitated this time around.

Jack H. Harris' *SCHLOCK* is rated PG in spite of the producer's appeal for a G rating. . . Classic Film International is issuing *THE HOUSE OF FREAKS* with Michael Dunn, Rossano Brazzi and Edmund Purdom. Brazzi plays Count Frankenstein confronting an array of stereotypes: Igor the Coachman, Hans the butler, Genz the evil dwarf, Kreegin the Hunchback, etc. *CLOCKWORK ORANGE* grossed over \$1,150,000 in two theatres in Paris alone. However, Kubrick's *PATHS OF GLORY* has been officially suppressed in France since its release in 1957.

A second "Phibes" sequel has been announced: *THE BRIDES OF DOCTOR PHIBES*. . . Germany, which contributed *THE CABINET OF DR. CALIGARI* to the genre, is preparing a sort of "re-make" titled *THE SEX CABINET OF DR. CALIGARI*, produced by Munich's Rapid Films, who've also made a 3D sexploiter titled *LOVE IN THREE DIMENSIONS*, shot in 70mm, color.

Andy Warhol is adapting *FRANKENSTEIN* in Rome, with Udo Kier. . . Ronald Neame, who directed *SCROOGE* and *THE POSEIDON ADVENTURE*, is releasing *THE ODESSA FILE* through producer John Woolf. It's adapted from Frederick Forsyth's bestselling novel.

Film clips from *SOYLENT GREEN* were among the few bright spots of this year's dismal Academy Awards telecast. . . *SEA CREATURES*, another John Ashley vehicle shot in the Philippines, also features Patrick Wayne (the Duke's son). . . Vincent Price was honored on TV's "This Is Your Life." Samuel Z. Arkoff and Hell'n Hayes were among the guests who surprised Vinnie. . . William Marshall returns in the title role of *BLACULA II*, with Pam (Twilight People) Grier; it's directed by Bob Kelljan of *COUNT YORGA* fame.

Robert Merle's novel, *DAY OF THE DOLPHIN*, has been adapted for the screen by Buck Henry and directed by Mil'e Nichols, featuring George C. Scott

and Trish Van Devere. . . A great cast appears in *THE LOVE BUG RIDES AGAIN*, sequel to Disney's boxoffice bonanza: Ken Barry, Helen Hayes, Stefanie Powers, Keenan Wynn and Huntz Hall, all directed by Robert Stevenson.

*LITTLE PRINCE*, a musical fantasy directed by Stanley (Bedazzled) Donen, was designed originally with Frank Sinatra in mind; it now features Richard Kiley, Donna MacKechnie, Gene Wilder and Robert Fosse. Fosse was indeed the man who won this year's Academy Award



for Best Director for *CABARET*.

Speaking of musicals—Bruce Davison, of *WILLARD* fame, has resigned from rats and is now performing with Lucille Ball in *MAME*.

After many delays, Tolkien's *THE HOBBIT* is finally being made as an animated feature by director Jules Bass for Arthur Rankin, Jr. . . Andrew Prine, who dabbled in the occult as *Simon, King of the Witches*, heads the cast of *TERROR CIRCUS*.

John Considine and Jennifer Billingsley are in the *BLOOD CULT OF SHANGRI-LA*. It's filmed in Philadelphia, and sounds like a reaction against Ross Hunter's musical adaptation of *LOST HORIZON*. . . Peter Hunt is directing *GULLIVER'S TRAVELS*, starring Richard (Camelot) Harris. . . They Don't Know When to Quit Dept.: Another Amicus anthology, *TALES FROM BEYOND THE GRAVE*, is being filmed by Kevin Connor in Britain (we're prepared, as usual, for the worst).

CBS recently telecast *DRACULA: PRINCE OF DARKNESS* in a network presentation. Among more substantial scenes cut from the Hammer film were Lee's disintegration used as a flashback sequence (taken from '58's *HORROR*



OF DRACULA) and Dracula's resurrection scene! CBS also omitted Julian Glover's death scene from FIVE MILLION YEARS TO EARTH and scenes containing Jason Robards and Maria Perschy from MURDERS IN THE RUE MORGUE. Worst butchering is yet to come: BONNIE AND CLYDE is scheduled next season on CBS!! Only way to overcome such needless, senseless censorship is to write strong protests to your local TV station; and, tell your friends to do the same.

Fifteen minutes were added to the very excellent DUEL (now in European theatrical release), originally made-for-TV for ABC's "Movie of the Week." The

Universal film—a sort of "fantasy allegory"—stars Dennis Weaver. DUEL'S script by Richard Matheson was recently pilloried in litigation started by Arch Oboler who claims that the basic plot was used by him some 30 years ago on his SFantasy radio series, "Lights Out."

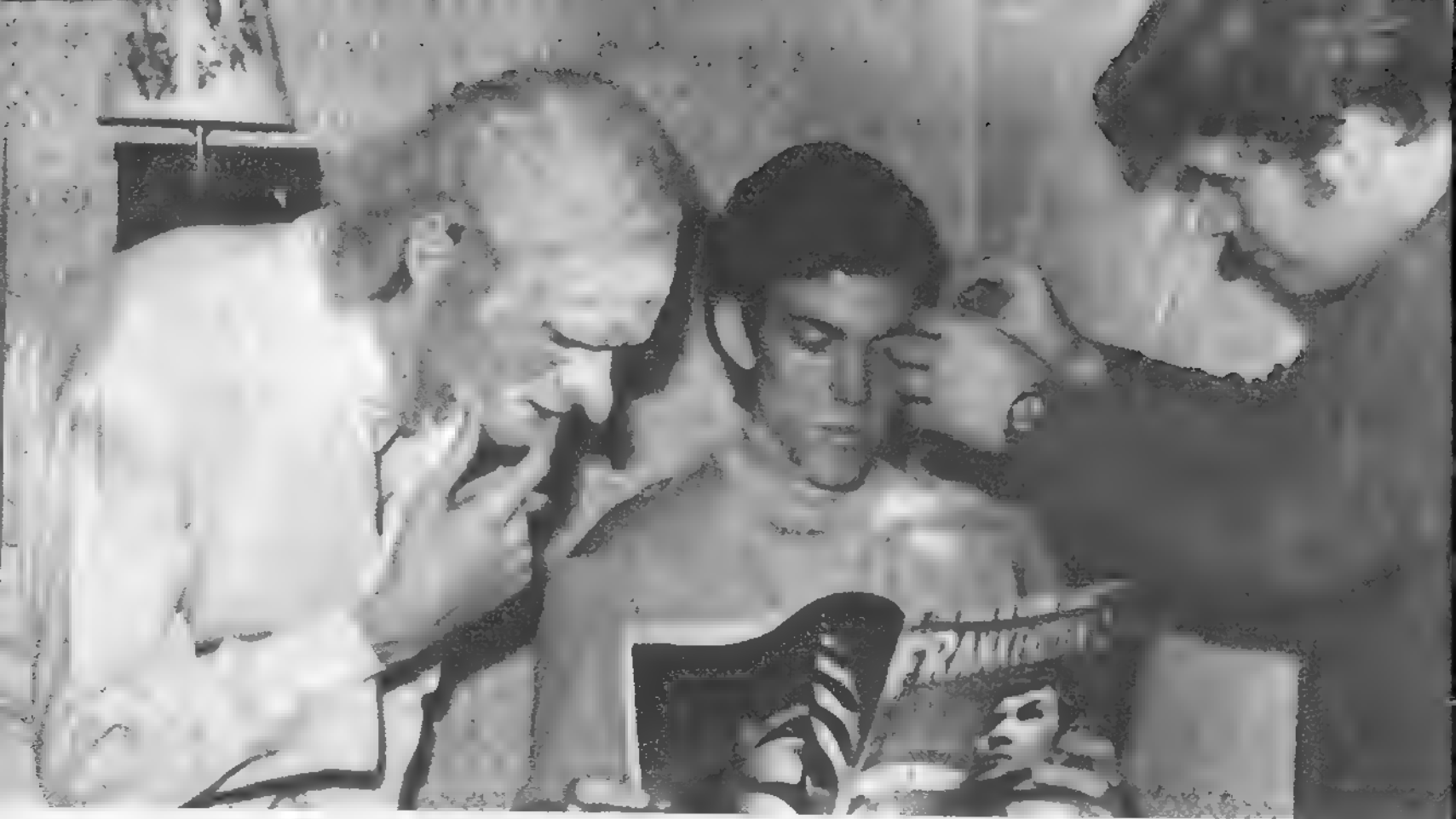
Strangeways Inc. will film DE SADE LIVES, with Jon Voight probably in the title role. . . Dimension Picture's BEYOND ATLANTIS due out soon. . . Linda (Deep Throat) Lovelace is in Cosmo Film's VEIL OF BLOOD, involving mucho witches and voodoo. . . Delayed for some time for U.S. release, keep an eye out for LEGACY OF SATAN, WHEN WOMEN HAD TAILS

Nostalgia Time: Lou and Bud getting menaced by Glenn Strange, Bela and Lon in one of the best of all time, ABBOTT & COSTELLO MEET FRANKENSTEIN.

(with Senta Berger), and HANNAH: QUEEN OF THE VAMPIRES.

The National Film Theatre of Britain presented a question-and-answer session with Peter Cushing at the London Film Festival honoring his work. Mr. Cushing was also in New York promoting ASYLUM. Let's hope he visits the States again to promote the forthcoming book on his career.

Michael Gough is in producer Richard Gordon's HORROR HOSPITAL (is it so titled because patients can't pay their bills?). Gordon's HORROR ON SNAPE



In this publicity shot from the STAR TREK musical comedy satire, "One Cube or Two?," Mr. Spock (Doug Eader) reads everyone's favorite magazine, while makeup artist Ed Litzinger applies his pointed ears. At left, the Mad scientist of Pentorx 8 (Jonathan Rudacille) looks on. Further mind-boggling details on this spectacular stellar saga of the stage revealed below.

ISLAND will be re-issued as TOWER OF EVIL, the original British title. Gordon's BIZARRE is also suffering some cuts, so it may be released with an R rating, instead of being stuck with an X.

Producer Euan Lloyd is readying JACK THE RIPPER GOES WEST... DUTY TO SURVIVE depicts cannibalism, motivated by the survivors of an airplane crash in the Andes... Jack Palance heads the cast of Herman Cohen's INFERNAL DOLL, an adaptation of Henry Seymour's novel on witchcraft.

Tom Baker, who portrayed Rasputin in *Nicholas and Alexandra* (and more recently in *The Vault of Horror*), plays a sideshow barker in THE MUTATION. Baker will be seen in Charles Schneer's SINBAD'S GOLDEN VOYAGE, utilizing more of Ray Harryhausen's gold magic. SINBAD (incidentally, *not* a sequel to 7th VOYAGE OF SINBAD) also has the added charm of musical scoring by the ingenious Miklos Rozsa. The film is now officially slated for Xmas '73 release.

The last of the APE flicks (before turning into a TV series in the near future), BATTLE FOR THE PLANET OF THE APES, stars the players from the last APE opus: Roddy McDowall, Natalie Trundy, Severn Darden, plus Claude Akins... Carroll Baker stars in BABA YAGA, a film adaptation of Italy's comic strip heroine... THE HOUSE OF THE LIVING DEAD, a psychological horror tale, being made in Capetown, South Africa by Cap-

ital Studios, directed by Ray Austin (a London-based director); Hollywood's Philip N. Krasne is exec' producer.

FRANKENSTEIN is being adapted by yet more production teams: Elias Querejeta's version being filmed in Segovia, helmed by Victor Erice. MGM is putting their own version before cameras. And another adaptation is being filmed in London with Leonard Whiting in the title role for a four-hour long production slated for NBC-TV later this year.

Spain's C.E.C. awarded FRENZY its grand prize as "Best Foreign Film of 1972"... SHOCK TREATMENT stars Alain Delon as a doctor engaged in cannibalism and vampirism... Anthony Harris (Jack H.'s son) is preparing a sequel to SON OF BLOB titled CURSE OF THE BLOB.

There's further regression to nostalgia with revivals of Abbott and Costello vehicles on the tube and in print. All A & C fans will want to purchase Richard J. Anobile's volume, "Who's On First?", published by Darien House Inc. Although it does not feature any of their horror spoofs, it's gratifying reading experience. By the way, next time you view BUCK PRIVATES COME HOME, look closely at the interior of the team's bus (which is later converted into a home) —you'll notice a flier advertising DEAD OF NIGHT conspicuously revealing the poster artwork.

Bert I Gordon's latest film is titled

THE MAD BOMBER (an autobiography, perhaps?), being released —or escaping— from Cinemation... Earl Derr Biggers' famous oriental sleuth returns after a long absence from theatre screens in THE RETURN OF CHARLIE CHAN, produced by Robert L. Schaffel.

Baltimore recently played host to a rather unique stage production. ONE CUBE OR TWO?, a musical comedy satire, based on tv's STAR TREK, was performed at the University of Maryland's Baltimore County Campus, March 16-18, for the benefit of Retinitis Pigmentosa. Permission for this special charity play was readily given by ST's creator, Gene Roddenberry, and by Paramount Pictures to produce the production. Similarly, six different music publishers permitted a number of their songs to be especially rewritten for the show. Yours truly, George Stover, played a cube-headed Coalition, an unfortunate victim of the mad scientist of Pentor 8, who thru the efforts of Captain Kirk and crew is finally transformed back to normal at the climax.

— George Stover & Bill George —



# FRANKENSTEIN TV

movieguide



# Yes, that incredible juggernaut . . . the Frankenstein Movieguide continues its headlong plunge down the Yellow Brick Road into the Jaws of Death! Kay, gang, this time it's movies beginning with the letter 'N'. Onward! Excelsior!

**NABONGA (75 min—PRC—1944).** Unintentionally funny, crude little grade-Z jungle actioner. Julie London survives plane crash and learns that Nabonga, oversized neighborhood prop gorilla, is quite friendly with her even after crushing several local baddies to death. Director: Sam Newfield. Buster Crabbe, Barton MacLaine, Fifi D'Orsay.

**NAKED JUNGLE, THE (95 min—Par—1954).** Unusual, awfully staged terror tale set in South American jungle. Nature turns the tables on man as Charlton Heston is informed that armies of invading ants threaten to destroy his vast plantation. Somewhat slow, at times overstated build-up, but well worth it for heightening suspense as ants move in eating up all life in sight and Charlton fights against seemingly insurmountable odds. Directed by Byron Haskin (*War of the Worlds*, *From the Earth to the Moon*, *Captain Sindbad*, *Robinson Crusoe on Mars*, etc.). Eleanor Parker, Abraham Sofaer, William Conrad. Color.

**NAME OF THE GAME IS KILL, THE (88 min—Fanfare—1968).** Rather transparent but quite amusing, well-made little shocker with effective parody overtones. An itinerant Hungarian is picked up in the desert by one of the neurotic daughters of an "unwell" family operating an isolated Arizona fuiling station where previous visitors have. . . but that would spoil it, wouldn't it? Directed with a good deal of ingenuity by Gunnar Hellstrom. Also inventive photography and score. Jack Lord, Susan Strasberg, Tisha Sterling, Colin Wilcox. Color.

**NANNY, THE (93 min—Hammer-Fox 1965).** One of late director Seth Holt's weaker terror films, hampered by often prodding story of governess Bette Davis in red herring role as a child-killer suspect. Since most of the terror is implied rather than shown, what strong moments remain are usually slashed out by typical moron c tv censorship. But worthy if only for Bette's excellent presence. Wendy Craig, Jill Bennett, Pamela Franklin, James Villiers.



**NASTY RABBIT, THE (85 min—Fairway-Intnl—1965).** Arch Hall Jr., the young marvel of a number of 1960's low-budgeters (allegedly in his "teens" when he first started film work), was also responsible—or guilty—of *Eegah!* as well as for the memorable and well-made *The Sadist* (one of the most harrowing films ever made). In this imitation AIP "beach party" flick, a master Russian spy tries to destroy the U.S. with a bacteria laden live rabbit amidst a dude-ranch atmosphere, complete with international spy ring of comic spies, r&r and teenagers. Hall wrote, produced and starred, James Landis directed. Misha Terr, Elissa Morgan. Color.

**NAZI AGENT (82 min—MGM—1942).** Liké Lon Chaney Sr. and Boris Karloff, any film starring the great Conrad Veidt should interest any terror-SFantafilm enthusiast. He had a way of imparting deep, dark and sensitive moods as few actors ever could. Veidt has a juicy double role as an evil Nazi foiled by his good brother in this tight, fast-moving spy thriller.

**NAVY VS. THE NIGHT MONSTERS (90 min—Realtel—1966).** Has everything working for it except intelligence and quality. Dumb rehash of *The Day of the Triffids*, with rubbery plants on the loose seeking human sustenance. Very pre-teen kiddie fare, only passable if seen in a Saturday matinee atmosphere, and if sentimental for the way movies about monsters looked in the early Fifties (sure, it's a '66 flick—but it looks "old"). Mamie van Doren, Anthony Eisely, Philip Terry (the poor man's John Beal), Walter Sande. Color.

**NEANDERTHAL MAN, THE (78 min—UA—1953).** Somewhat reminiscent of Jack Arno d's far better made *Monster on The Campus* (1958). Scientist turns into prehistoric man after using serum and brings unhappiness to those around him. Fun stuff, but pretty hackneyed and familiar early 50's monster stuff. Hard to believe that director E. A. Dupont is the same man who made silent classics like *Uncle Misha*, *Mad Rongs*, and *Piccadilly*. Robert Shayne, Richard Crane, Robert Long, Doris Merrick.

**NEGATIVES (90 min—Cont.—1969).** Heavy handed, overworked fetish sm me odrama from Britain that's unintentionally funny. Couple only achieves sexual satisfaction when in masquerade, he as the infamous Dr. Crippen and wife Enter German girl who persuades him to become her own sex idol. WW I a race Baron Von Richtofen. Game try, but a little hopeless, despite good photography. Peter McEnery, Glenda Jackson, Diane Cilento. Color.

**NEW ADVENTURES OF TARZAN, THE (12-chapter serial, also 75 min. feature version, Burroughs-Tarzan—1935).** Under E. R. Burroughs' supervision and

personal backing, this could be the purest treatment of Tarzan ever put on the screen. Starring Herman Brix (later known as Bruce Bennett). All-American football star of the University of Washington, and 1932 Olympics shot-put champ—many believe he was the most perfect Tarzan chosen for the role. Brix' great stunt-work remains unsurpassed. Shot in the jungles of Guatemala, it was the first Tarzan film to use actual locations and, until 1959, the only time he was to appear on screen as the cultivated character that Burroughs intended. Two 75 minute features were later made out of this marvelous serial, one with the above title, the other, *TARZAN AND THE GREEN GODDESS*. Director: Edward Kull. Ula Holt, Frank Baker, Dale Walsh, Louis Sargent, Don Costello.

**NEXT VOICE YOU HEAR, THE (83 min—MGM—1950).** Unpleasant, threadbare and pseudo-spiritual tale of people who hear voice-of-God over radio. It's unpleasant because it follows conventional and uninspired traditional religious point of view that's done more to confuse and turn people from "things of the spirit". Director William Wellman tries best to work with little. Good acting by James Whitmore, Nancy Davis. Also, Lillian Bronson, Jeff Corey.

**NIGHT CREATURES, THE (83 min—Hammer—1962).** Hammer Films in top form, and Peter Cushing great as English seacoast parson who leads a double life as a master smuggler in the 18th century. Originally made in 1937 as *DR. SYN*, starring George Arliss, with a Disney produced version (*The SCARECROW OF ROMNEY MARSH*) starring Patrick McGeehan in 1963. But Hammer's version is more spirited, gruesome (of course) and. . . very well made! (See detailed and complete article in *CoF* No. 3). Oliver Reed, Yvonne Romain, Michael Ripper, Patrick Allen, David Lodge, Martin Benson. Color.

**NEANDERTHAL MAN**



**NIGHT GALLERY** (60 minutes—NBC-TV—1969). Rod Serling's return to tv, originally shown on the NBC network, now available to independent stations all over the country. Two rather good tales, one quite excellent. Roddy McDowall as evil nephew does away with his uncle to get the estate, but panics and dies when he looks into a painting showing uncle coming from the grave, the faithful family houseman falls into the same greedy trap. — Joan Crawford chews up the scenery as a blind woman undergoing an operation for 12 hours of sight — just when Manhattan's having a total power failure. — "Man of La Mancha's" Richard Kiley, as ex-Nazi hunted down in S.A. country, is swallowed up in a museum and becomes part of a painting. Color.

**NIGHT HAS A THOUSAND EYES, THE** (81 min—Par—1948). Director John Farrow turned out lots of standard, slick commercial films for Hollywood (and a rare winner like *THE BIG CLOCK*), but really never had it in him when it came to true eerie atmosphere. Vaudeville magician-mind reader Edward G. Robinson accidentally discovers powers of clairvoyance, also foretelling his own death. Some moments, thanks mostly to Robinson Gail Russell, John Lund, Virginia Bruce.

**NIGHT KEY** (67 min—Univ—1937). Non-horror, unexciting crime film made during horror cycle lull. Boris Karloff stars in this modest C-budgeter as kindly old scientist who invented a great gadget that crooks would like to own. One of Lloyd Corrigan's rare directorial efforts, otherwise famous as jovial, bumbling character actor in numerous films. Jean Rogers, Warren Hull, Hobart Cavanaugh.

**NIGHT LIFE OF THE GODS** (73 min—Univ—1935). The screen is all the richer because of the bright, frothy fantasy-comedies adapted from the novels of the late Thorne Smith (the *TOPPER* series, *TURNABOUT, I MARRIED A WITCH*, etc.). Some of the 30's finest stars keep things fast, loose and whimsical in this very urbane and sophisticated fantasy. Silent film leading man Lower Sherman directed (production completed in '34 but released Feb '35 shortly after his death). Alan Mowbray, Peggy Shannon, William Boyd, Henry Armetta, Florina McKinney, Richard Carle.

**NIGHTMARE** (83 min—Hammer-Univ.—1964). Hammer veterans Jimmy Sangster (produced and wrote) and Freddie Francis (directed) combine forces for taut, moody terror tale. A young woman is victimized by a scheming guardian and tricked into carrying out a murder for which she is committed. Forced to stay in an asylum, truth wins out when the evil guardian is murdered by his accomplice, and the girl is released. David Knight, Moira Redmond, Jennie Linden, Brenda Bruce, George Cooper.

**NIGHTMARE ALLEY** (111 min—Fox—1947). Edmund Goulding directed this while still in his prime—a powerful, virtually one-of-a-kind film by the man who made *DAWN PATROL*, *DARK VICTORY* and *THE RAZOR'S EDGE*. Carnivorous flunky Tyrone Power seeks shortcut to fame and fortune as a pseudo-mesmerist-clairvoyant, ruthlessly manipulating and deceiving others, his quick rise to national prominence as a modern Cagliostro meets with sudden failure when bested by more suave and educated femme fatale. Fleeing from criminal prosecution, he becomes a tramp and offered a circus job as a "geek." When the manager asks him if he can do the job, Power replies, "Mister, I was born for it!" Probably Power's best



Milton Reed in *THE NIGHT CREATURES*.

performance, with stand-out thespians by a great cast. Based on William Lindsay Gresham's bestselling novel. Joan Blondell, Helen Walker, Ian Keith (great!), Coleen Gray, Mike Mazurki.

**NIGHTMARE CASTLE** (90 min—AA—1966). Action and story-line doesn't stint in pulling all the plugs out on diabolically ghoulish events. Tortures, grue and horrors galore with beautiful horror queen Barbara Steele in fine dual role as murdered wife (victim of mad scientist husband) and unsuspecting cousin who marries the murderer. Sub-plot involves murderer's mistress who can only remain young via involved blood transfusions etc. Sadism and spectres abound in a strong gothic setting, strong, heavy stuff — perhaps not for the queasy. Highly recommended. Director Allan Gruenwald, Paul Miller, Heiga Line, Lawrence Clift.

**NIGHTMARE IN WAX** (95—Crown Intl.—1969). A makeup man whose face is scarred from an accident runs wax museum where the figures are alive but paralyzed. Probably familiar because of falling into house-of-horrors wax museum mold, but Cameron Mitchell as monstrous "exhibits" proprietor, weird sets and suspense make for okay horror and suspense combined with good photography, neat score. Anne Helm, Barry Kroeger, Scott Brady. Color.

**NIGHT MONSTER** (73 min—Univ—1942). Highly original and quite cerebral

idea is buried amid miscasting, quicky directing style by Ford Beebe and dumbly written script. Man without limbs (Ralph Morgan) invites people to his estate whom he kills off one by one by creating temporary new limbs through sheer super-metaphysical will power. Some fine horror moments nonetheless. Be a Lugosi (a terribly humiliating red-herring role). As Asther, Irene Hervey, Lionel Atwill, Leif Erickson. Elyse Knox.

**NIGHT MUST FALL** (117 min—MGM—1937). Very literate and sophisticated tension-ridden story starring Robert Montgomery in his best role as wandering psycho killer who visits kindly old Dame May Whitty in the country. He carries a strange hat-box containing a head, but none of the characters (except the audience) realizes this, until... Based on Emlyn Williams stageplay hit. Rosamund Russell, E. E. Clive, Alan Marshall, Kathleen Harrison, Merle Tottenham.

**NIGHT MUST FALL** (105 min—MGM—1964). Director Karl Reisz has created several great films (*WE ARE THE LAMBETH BOYS*, *MORGAN*, *SADO RA*, etc.) but his pleasant, free-wheeling style might have been too "hip" for this remake of the 1937 original. It just doesn't quite compare, despite Albert Finney's effort to bring a newer interpretation to the old Montgomery role — which doesn't work. Susan Hampshire,





David Selby in **NIGHT OF DARK SHADOWS**

Mona Washbourne, Sheila Hancock

**NIGHT OF BLOODY HORROR** (90 min—Howco Intl—1969). Bloody psycho goes berserk in this grade-C sex-horror variation on **PSYCHO** theme. Features eyes gouged out, axe murder, dismembered hand and head chopped open w th meat cleaver as main attractions. Not exactly Howard-Johnson's menu. Draw your own conclusions—or contusions. Gaye Yellen, Gerald McRaney. In B otchy Color.

**NIGHT OF DARK SHADOWS** (97 min—MGM—1971). Jonathan Frid's absent, and so are many of the other ingredients that not only created interesting moods in the daily TV version but enriched 1970's **HOUSE OF DARK SHADOWS**. Dan Curtis' 2nd feature film emerges pallidly like routine soap opera gothic, saved slightly only by the presence of good reliables like David Selby (who, as Charles Collins, inherits a house possessed by the spirit of a witch ancestor), Lara Parker, Grayson Hall, Nancy Barrett, Thayer David, John Karlen. Color.

**NIGHT OF TERROR** (79 min—Col—1933). Considered a "lost" film, but so have others like **MYSTERY OF THE WAX MUSEUM**, not only "found" in 1970 but recently seen (with the original color!) on tv. Series of dreadful murders take place in a neighborhood. Each new victim is found w th an attached clipping of the previous murder. Low-budget, dated but charming. Bela Lugosi, Sally Blaine, Wallace Ford, Tully Marshall.

**NIGHT OF THE BLOOD MONSTER** (84 min—AIP—1971). Atrociously poor imitation of **CONQUEROR WORM** (titled **THE WITCHFINDER GENERAL** in England!)—poor photography, dubbing, scripting, direction... poor everything. Christopher Lee in reprise of Vincent Price role hell-bent on persecuting witches and burning them. Was so bad that even AIP yanked it from distribution in most situations that intended to show it co-billed with **BLOOD FROM THE MUMMY'S TOMB**. Directed by Jess Franco, and produced by Harry Alan Towers (who makes even Bert I. Gordon's films look good). Maria Schell, Leo Genn. Color.

**NIGHT OF THE DEMON** (British title for **CURSE OF THE DEMON**).

**NIGHT OF THE HUNTER** (90 min—UA—1955). Beautifully structured allegorical terror suspense story, and one of the purest slices of filmic Americana to ever grace the screen. Psychotic preacher, Robert Mitchum, learns of a fortune hidden in Shelley Winters' house. Mouth-ing Scripture, he seduces naive Southern villagers and widow Winters whom he marries—and eventually murders; then goes after her children (who know what he is) and chases them through the countryside. As Charles Laughton's only directorial effort, one can only cry and wince over other great things he could have made and how he was badly wasted. Lillian Gish, Evelyn Varden, James Gleason, Peter Graves.

**NIGHT OF THE LIVING DEAD** (90 min—Reade—1968). Radioactivity brings recently deceased back to life as roaming ghouls, infecting others who become like them and must eat living human flesh to be satisfied. A group of people seek refuge in country house and try fighting them off, only to be gradually infected. Shoe-string budgeter looks it could've been made for \$17,000 (actually cost more than \$150,000 because of Union demands), but has multi-million bucks impact. In less than 3 years it's become a campus and underground cult favorite. Excellent photography, act-



Robert Montgomery and Rosalind Russell in **NIGHT MUST FALL** (1937).

ing, direction—grim, taut, black shocker overwhelms in gradual stages, w th an unexpected profound "message" ending. Judith O'Dea, Russell Streiner, Duane Jones, Karl Hardman. Directed by George A. Romero.

**NIGHT OF THE WITCHES** (78 min—Medford—1970). Veteran actor Keith Larsen, disguised with a bushy beard and a new monicker, Keith Erik Burt, directed and stars in this occasionally tolerable but predominantly dull spoof as a **NIGHT OF THE HUNTER** type rapist-preacher who gets mixed up with a coven of witches. Pretty good rock score helps somewhat. Would have been more fun if they didn't cut the nudity for a GP rating. Producer Vincent Folte may be Vincent Edwards since that's his real name. Randy Stafford, Ron Taft, Kathryn Loder. Color.

**NIGHT THE WORLD EXPLODED, THE** (94 min—Col—1957). Very typical of a rash of Fifties ground-out quickie sci-fiers created by second-string directors who had a job to do but didn't really care what in hell SFantasy was all about. Group of scientists are concerned over interior pressure build-up in Earth's core that threatens the end-of-everything. Fighting against time and director Fred Sears' (**DON'T KNOCK THE ROCK**) low budget, they solve the accounting department's but not the audience's problem. Tris Coffin, Kathryn Grant, William Leslie, Raymond Greenleaf, Marshall Reed. (Produced by Sam Katzman, king of movie schlock.)

**NIGHTMARE IN THE SUN** (80 min—Allied—1964). Familiar, often suspense-filled hunt-and-chase thriller, distinguished by imaginative color photography. Drifter John Derek is framed by crooked sheriff Aldo Ray for shotgun murder of Ursula Andress. Erratic, draggy direction by Marc Lawrence (familiar gangster-type heavy of numerous films) with uneven performances. Sammy Davis Jr., Arthur O'Connell, Keenan Wynn. Color.

**NIGHT SLAVES** (90 min, with commercials—ABC—1970). Engrossing made-for-TV s-f about marooned aliens from outer space who recruit entire town's inhabitants under hypnosis to repair the spacecraft. James Franciscus is only person uninfluenced because of previous head surgery requiring a plate in his head. Far above average of its

kind, with good moods a'la **INVASION OF THE BODY SNATCHERS**. Lee Grant, Leslie Nielsen. Color.

**NIGHT TIDE** (84 min—AIP—1963). Very underrated atmospheric little fantasy classic. Sailor Dennis Hopper visits small California seaside resort with several little seedy side-shows. One of them contains a "mermaid" whom Dennis courts after working hours, but she warns him she's not normal and might bring evil into his life. Extremely compelling, imaginative, sentimental. Excellent acting and direction, even though very low budget doesn't matter under director Curtis Harrington's brilliant touch. Luana Anders, Linda Lawson

**SALESMAN, THE WILD ONE**) directed this excellent and chilling suspense film about a Swedish farmer, falsely accused of murder, who gets sent to an insane asylum, where he finally does go insane, and then escapes to commit murder. Good Mancini score. Trevor Howard, Liv Ullman, Per Oscarsson. Color.

**NIGHT WALKER, THE** (86 min—Univ—1965). Sometimes excellent, often nearly-padded-out William Castle directed flick. Recurring nightmares set the stage for psychological horror mood as Barbara Stanwyck is haunted by ghastly visaged man who brings her to the edge of suicide. A few good weird moments and neat performances

O'Brien, Guinn Williams, Noah Beery, Louise Fazenda, Myrna Loy.

**NO BLADE OF GRASS** (97 min—MGM—1970). An English family, its friends and acquaintances struggle to survive against a plague caused by a deadly virus created by decades of environmental pollution. Producer-director Cornel Wilde's attempt to link up action-adventure with ecological horror nearly succeeds when not too bogged down by message-laden character of the script. Fairly good, but could've easily been much better. Nigel Davenport, Jean Wallace, John Hamill. Color.



Dennis Hopper in **NIGHT TIDE**. To the right: Max Schreck as Baron Orlock in **NOSFERATU**.

**NIGHT TO REMEMBER, A** (128 min—Rank—1958). One of Hammer's best directors, Roy Baker, who helmed **FIVE MILLION YEARS TO EARTH** (plus many SFantasies for TV, and a number of **AVENGERS** episodes), created this stunning Award Winner. In this fine semi-documentation of the tragedy of the Titanic (based on Walter Lord's acclaimed best-seller), greater realism and in-depth treatment of the people who were involved raises this above the well-made but Hollywoodized and superficially-prone level of 1953's **TITANIC**. Nail-biting, nerve-wracking account of world famous tragedy. Great photography, special effects, performances. Kenneth More, Honor Blackman, Robert Ayres, Ronald Allen.

**NIGHT TRAIN** (93 min—Fox—1940). Utterly successful attempt by director Carol Reed (**THE THIRD MAN**, **ODD MAN OUT**, **OLIVER!**, and many more) to create a dynamic spy-suspense adventure in the best Hitchcock tradition. Story and action move at brisk pace with Rex Harrison in one of his best roles as early James Bond agent type who leaves his Brighton boardwalk business to assume a German colonel's identity to aid Margaret Lockwood's father escape Nazi Germany. Tension and adventure aplenty, but much of it underlined with expertise wit in the best British tradition. Basil Radford and Naunton Wayne (the golfers in **THE DEAD OF NIGHT**) are great and unforgettable. Paul Henreid.

**NIGHT VISITOR, THE** (102 min—UMC—1970). Laslo Benedek (**DEATH OF A**

by all. Robert Taylor, Rochelle Hudson, Lloyd Bochner, Judi Meredith.

**1984** (91 min—Col—1956). Quite faithful adaptation of Orwell's not-so-futuristic novel (at least, not by presentday standards) seems now more harrowing, horrifying and salient than when written more than twenty-three years ago. Heavily influenced by Lang's **METROPOLIS**—but with its own unimpeachable originality—story focuses on Winston Smith (Edmund O'Brien) working for super-totalitarian state that controls Britain and other areas through mass deception by rewriting history. One of the State's stratagems is thwarting sex, family life, etc. and making love seem obscene, also keeping the entire nation in confused anxiety by constant edicts of war. (Sounds familiar?) Informers, 2-way police controlled TV in apartments, Big Brother watching create a frightening, almost surreal atmosphere. British-made, with superlative performances by Michael Redgrave, O'Brien, Jan Sterling, Donald Pleasance, David Kossoff, Mervyn Johns. A classic, directed by Michael Anderson (**THE QUILLER MEMORANDUM**, **AROUND THE WORLD IN 80 DAYS**, etc.).

**NOAH'S ARK** (75 min—Warner's—1929). Part-silent panorama of famous Biblical account with a modern allegorical patina may seem quite dated, but worth catching for splendid spectacle scenes of Ark, animals, fantastic flood footage and lively special effects. Directed by Michael Curtiz (**MYSTERY OF THE WAX MUSEUM**, **THE ADVENTURES OF ROBIN HOOD** and other great films), Dolores Costello, George



**NONE SHALL ESCAPE** (85 min—Col—1944). Well-made films about Naziism always bear a rather alien, surreal quality by their ability to unlock doors that peer into dark, terrifying areas which only seem to belong in asylums, mad scientists labs and houses of horror, but never before in real-life history on such a vast scale. This proves no exception in its incisive examination of social and human values eroding horribly under the heel of totalitarian oppression, Nazi-style. Alexander Knox is splendid as an ex-civilian whose opportunism as a high-ranking Nazi turns him gradually



Above: Daddy Warbucks (?) in **THE NIGHT WALKER**. Right center: Steiger in **NO WAY TO TREAT A LADY**. Below: Max Von Sydow in sideshow with Per Oscarsson in **THE NIGHT VISITOR**.

into a heartless, robot-like instrument of terror. Excellent script, photography and performances by all. Directed by Andre de Toth (**DARK WATERS**, **HOUSE OF WAX**, etc.). Marsha Hunt, Henry Travers, Richard Crane, Trevor Morris, Trevor Bardette.

**NO PLACE LIKE HOMICIDE** (originally titled **WHAT A CARVE UP**—87 min—Embassy—1962). Great British cast in frothy but, at times, strained black comedy. It's the old "time to read the will" in a haunted house setting again. Too familiar and routine, but manages to provide some pleasant interludes in an old fashioned cob-



webby atmosphere. Directed by Pat Jackson. Dennis Price, Michael Gough, Shirley Eaton, Donald Pleasance, Kenneth Connor, Sidney James.

**NORTH BY NORTHWEST** (136 min—MGM—1959). Alfred Hitchcock is one of the few great directors who's made so many films that stand the test of time and can be re-seen over and over with new pleasure. In a remarkable case of mistaken identity, Cary Grant is presumed to be a certain Mr. Kaplan (working for U.S. Intelligence) and hunted by U.N. delegate James Mason and his

cold-blooded assistant Martin Landau, who are in reality enemy agents. Washington is constantly aware of Grant's plight but can't afford to reveal itself nor aid him though he is tracked down by the spies and nearly killed several times. Intrigue, numerous twists and turns and never a dull second. Excellent location scenes include U.N. headquarters in NYC, Chicago; chase scenes in a Midwest farm area and the Mount Rushmore climax remain supremely unforgettable. A truly great film classic! Bravo, Mr. Hitchcock! And... what a great Bernard Herrman score! Eva Marie Saint, Jessie Royce Landis, Leo G. Carroll, Philip Ober. Color.

**NOSFERATU** (76 min—Prana—1922). Bram Stoker's "Dracula" has yet to be faithfully adapted to the screen, but few will deny this to be the eeriest and best version, not just because of its brilliant, somber antique look, but... it looks like it may have been filmed about a hundred years ago in Transylvania! Those who are familiar with the far better Known Lugosi **DRACULA** will find **NOSFERATU**'S plot-line almost the same; but that's where the resemblance ends. Max Schreck, as the infamous vampire, is far more terrifying and inhuman; and a dark, dreadful gothic quality is sustained throughout with greater success. Few horror films have ever recreated a nightmare mood so well on the screen. A definitive horror film and an acclaimed classic. Directed by F.W. Murnau (**DER JANUSKOPF** [Dr. Jekyll and Mr. Hyde], **FAUST**, etc.). Alexander Granach, Gustav von Wangenheim, Greta Schroeder, Ruth Landshoff.



**NOTHING BUT THE BEST** (99 min—Royal—1965). Slightly reminiscent of the memorable **THE SERVANT**, with Dirk Bogarde and James Fox. An ambitious real estate agent teams up with a hasbeen socialite to climb up the social ladder, then murders him and conceals the body in his landlady's house. He proposes to the boss's daughter and feels safe, until he hears the house is being razed and his crime will be discovered. Contrived, but pleasant little time-killer set against nice British locations. Directed by Clive Donner (**WHAT'S NEW PUSSYCAT**, **ALFRED THE GREAT**). Alan Bates, Denholm Elliot, Harry Andrews. Color.

**NOT OF THIS EARTH** (67 min—Allied—1957). The eyes have it as alien agents from outer space scheme to take-over, but must wear dark glasses to hide their strange, pupil-less eyes. Their vampirical tendencies, among other things, prove their Achilles heel. Fine acting by veteran Paul Birch and neat suspense-filled pace, photography et al belie economy of notorious costs-conscious director Roger Corman. Beverly Garland, Morgan Jones, William Roerick.

**NO WAY TO TREAT A LADY** (108 min—Par—1968). Psychotic lady killer Rod Steiger employs seven different disguises as RC priest, homo, German janitor, in drag, etc., trying to knock off one naive female after another, succeeding well in some

cases. By day he's a well-heeled owner of a Broadway theater containing his posh office and penthouse apartment. Involved is detective George Segal who becomes the butt of Steiger's taunting cat-and-mouse game (at one point Steiger phones Segal and runs thru a gamut of imitations including W.C. Fields). All the grisly gory stuff is mere frosting for first-class black comedy. The pace is fast, colorful, witty; fine NYC location sequences, and Steiger at his best. Lee Remick, Eileen Heckart. Directed by Jack Smight (**THE ILLUSTRATED MAN**, etc.). Color.

**NUTTY, NAUGHTY CHATEAU** (100 min—Lopert—1964). A law should be passed against companies in the "dubbing" business whose el cheapo equipment and 10th-rate "actors" ruin films. This charming Roger Vadim directed fantasy fails as another victim of the dubbing ghoulies. The period is today, but the eccentric members of a huge Scandinavian chateau prefer dressing in 18th century costumes, and are visited by a young man fleeing a scandal. The residents include a mysterious beauty, her amoral brother, the lady's jealous husband, a weird cackling grandmother, and a ghost who turns out to be a half-mad girl everyone believes is dead. Based on Francoise Sagan's play. Curt Jurgens, Monica Vitti, Jean-Claude Brialy, Suzanne Flan. Color.

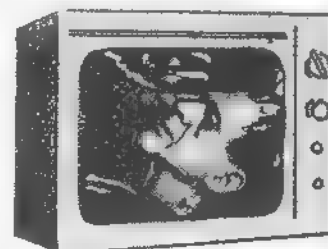
**NUTTY PROFESSOR, THE** (107 min—Par—1963). Even those who can't stand Jerry Lewis comedies may find something interesting in this takeoff on the Jekyll-Hyde theme. Jerry plays an awfully homely college prof who turns into a dashing, devil-may-care guy who's got a way with a woman. Embarrassment begins when elixir Jerry uses wears off and he reverts back to Sad Sack homeliness. Some funny, good moments. Much better than usual Lewis stuff. Jerry directed. Stella Stevens, Howard Morris, Kathleen Freeman, Skip Ward. Color.

**NYOKA And The LOST SECRETS OF HIPPOCRATES** (100 min—Rep—1942). Feature-length version of 15 chapters serial **THE PERILS OF NYOKA**, and the second in the popular series, preceded by **JUNGLE GIRL** (1941). An expedition sets out to find the mysterious tablets of Hippocrates which possess secrets of life everlasting. Off in a remote area in Africa they enlist the aid of the only person who can help, Nyoka (Kay Aldridge), revered by local natives as a white goddess. Attempting to thwart and bring evil upon the expedition at every turn is Vultura (Lorna Gray) and her mean minions. Lots of action, old-fashioned pulp adventure style knockabout thrills and spills. Quite good as serials go. Charles Middleton (Ming of **FLASH GORDON FAME**), Clayton Moore (**THE LONE RANGER**), William Benedict. Directed by William Witney (**MASTER OF THE WORLD**, starring Vincent Price.)

\*\*\*\*

**NEXT ISSUE:** We'll zip through and cover all films under the letter O and, time permitting, we'll probably include listings under P and Q. By all means, don't stint from bringing any additions and corrections to our attention... even though we think our research department is the best of its kind around.

\*\*\*







## FRANKENSTEIN AT LARGE

### FILMS

**GANJA AND HESS** (110 min—Kelly-Jordan, 1973). Above average black horror-sex-violence film by writer-director-actor Bill Gunn concerns professor who develops a fondness for blood after being stabbed by an ancient dagger. Filmed at Croton-on-Hudson, New York and in the Brooklyn Museum. Duane Jones, Marlene Clark. Color.

**HUNGRY WIVES** (89 min—Jack Harris, 1973). Another fantasy from Pittsburgh's George Romero (*director of Night of the Living Dead, There's Always Vanilla, The Crazies*). But, something's happened to Romero since *LIVING DEAD*, and none of the original zap and quality is in this routine blend of witchcraft in suburbia as bored wife (Jan White) casts a few spells, seducing her daughter's boy friend (Ray Laine) and doing in her husband. Anne Muffy, Joedda McClain. Color.

**AT THE MEETING WITH JOYOUS DEATH** (82 min—U.A., 1973). French production directed with flair by Juan Bunuel, son of screen giant Luis Buneul, concerns adolescent girl who brings various poltergeist activities to the surface in an old house, eventually attracting the attention of a tv program. Buneul's film debut shows a potential talent equal to that of his

father. Francoise Fabian, Jean-Marc Bory. Color.

**THE BUBBLE** (112 min—Midwestern Magic-Vuers, 1966). Not previously reviewed in CoF. Arch Oboler, creator of 3D movies in the Fifties with *BWANA DEVIL*, spent fourteen years developing this 3D "Space-Vision" process which uses only one camera and one projector. (The major flaw in Fifties-style 3D was projectionist rebellion against the necessary two projectors which had to remain in synch.) The SFantasy story concerns aliens who are peopling a human zoo under a huge transparent dome. Michael Cole, Deborah Walley, Johnny Desmond, Virginia Gregg, Olan Soule, 4th Dimensional Color.

**THE DISCREET CHARM OF THE BOURGEOISIE** (105 min—20th-Fox, 1972). A funny and frightening surrealistic vision in which a mannered life of constant eating is counterpointed by director-writer Luis Bunuel, with continual interruptions from the nightmarish "outside world" of military, religious and political hypocrisy. A delightful film, to be seen again and again. It might well be remembered as Bunuel's best. Lacking the bitterness of Jean-Luc Godard's *WEEKEND*, a film in the same vein, *CHARM* effectively leaves no nose untweaked. Fernando Rey, Delphine Seyrig, Stephane Audran, Bulle Ogier, Jean-Pierre Cassel, Paul Frankeur, Michel Piccoli. Color.

**THE MIGHTY GORGA** (83 min—American General, 1967). Shot in a wooded area near a supermarket parking lot, this low-budgeter tells of an expedition to a prehistoric African plateau where someone in a gorilla suit runs rampant. Directed by David Hewitt (if you call that directing) from a screenplay by Jean Hewitt and David Prentiss (a pseudonym for the ubiquitous Russ Jones). Anthony Easley, Megan Timothy, Scott Brady. Color.

**JOURNEY TO THE CENTER OF TIME** (82 min—Borealis/Dorad, 1966). Four time-travelers arrive in the year 6968 A.D. where they find the earth being destroyed by aliens. But they weren't successful enough (the film got released) and so the travelers reverse gears and head back to prehistoric times. Another bomb from David Hewitt with screenwriter Russ Jones still hiding under pseudonym of David Prentiss. Anthony Easley, Scott Brady, Gigi Perreau, Abraham Sofaer. Color.

**THE LAST HOUSE ON THE LEFT** (82 min—Hallmark, 1972). A sadist's delight, from the people who gave you *MARK OF THE DEVIL*, crazed kooks torture, rape and kill two teenage girls, then get theirs at avenging hands of one girl's parents. Has been heavily cut since premiere of original 91 minute version, but it's still depraved enough for all but the most far gone in an audience. Plenty of drooling, beating,

dismemberment, vomiting and hacking-up remains for the delectation of those so disposed (or indisposed), with a little urination thrown in and the added fillip of one killer's member bitten off by the mother. Something for everyone. The producers claim it's a remake of Bergman's *VIRGIN SPRING*, but it's more like an updating of the Spanish Inquisition. Some of it, God help us all, is funny, and appears to have been so intended. Lucy Grantham, David A. Hess, Jeramie Rain. Director: Wes Craven. Color.

**TWITCH OF THE DEATH NERVE** (84 min—Hallmark, 1972). Mario Bava's 1970 "Ecology For A Crime" is, let's face it, another masterpiece in a career studded with real if obscure achievements. Again extracting a strange, garish beauty from violent death and its attendant agonies, Bava adds to his reputation as the only true sadistic director around. Lovingly photographing each blood-flecked death throes, he actually glorifies (celebrates, if you will) the passing of each character in the film. That the picture is also hysterically, cold-bloodedly funny certainly helps things along, since its non-stop series of murders is surrounded by what must be one of the most preposterous and confusing plots ever put on film. A bunch of mean, rotten, grasping types are after the lakeside estate of the late Countess Federica (murdered, of course) and before pic is over the entire cast, literally has wiped each other out in a variety of ingeniously gruesome ways. The surprise ending may be the greatest since *CITIZEN KANE*. Claudio Volonto, Luigi Pistilli, Caludine Auger. Color.

**BARON BLOOD** (90 min—AIP, 1972). Mario Bava's other latest pic is a nostalgic throwback to the mid-Sixties when he was grinding out pulpy stuff like this at the rate of a couple per year. Evil torturer Baron resurrected via witch's curse kills those who plan to turn his beloved Austrian castle into a tourist trap. Plenty of multi-colored mist, cobwebbed corridors, iron maidens, screaming girls and bad acting (Joseph Cotten looks like he's still in shock from *LADY FRANKENSTEIN*). Opening reel is flat, but once inside the castle it's vintage Bava—all visuals and no plot (not much blood either, thanks to the PG rating)—and in terrific Technicolor for a change. Elke Sommer, Massimo Girotti, Rada Rassimov. Color.

**PERFORMANCE** (1969), **LAST TANGO IN PARIS** (1973), and **THE SPIDER'S STRATEGEM** (1969).

Jorge Luis Borges' short story "Theme of the Traitor and Hero" (available in the New Directions p.b. "Labyrinths") is the basis for a meta-physical Italian television film, *SPIDER'S STRATEGEM*, directed by Bernardo Bertolucci. Borges' constant themes of cyclic time, transposed identities and the world as theater are caught in the web of Bertolucci's tangoing camera. Investigating the assassination of his father, a young man (Guilio Brogi) finds that it was all a theatrical event, staged to hasten a revolt. His father had collaborated in his own death conspiracy, hastily assembling a scenario that borrowed from Shakespeare and enlisting townspeople as "performers."

The film *PERFORMANCE*, also based on Borges stories ("Tlon, Uqbar and Orbius Tertius" and "The South" in the Grove Press p.b. "A Personal Anthology"), echoes similar ideas when Turner (Mick Jagger) seems to lead events to a point that result in his own death. In Bertolucci's *LAST TANGO IN PARIS*, Paul (Marlon Brando) insists on a victimizing affair with Jeanne (Maria Schneider), one without identities, without names ("We're going to forget

everything we know,"), but the casual becomes causal. Trapped in the past, Paul comes to grip with the present during a tango contest, finally defines his relationship with Jeanne, needs her, pursues her and is killed by her as he asks her name. Victimizer turned victim, his sudden need determines his own death, recalling Borges' poem: "There is nostalgia in every chord:/ The other patio and the half-seen vine./ (The South, behind suspicious walls,/ Keeps a knife and a guitar.) / This burst of sound, the tango, this / Wantonness defies the routine years:/ Made of time and dust, man lasts / Less long than the libidinous melody./ Which is only time. The tango spawns a turbid / Unreal past in certain measure true:/ An impossible recollection of having died/ Fighting on some corner of a suburb."

Lastly, before moving on to other films, we mention in this context the fleeting half-forgotten newsreel imagery of Bobby Kennedy, his head jerking sharply at the sound of a firecracker, a Borgesian awareness of the spiralling events in which he was writing his own tragic scenario.

**WHO IS HARRY KELLERMAN & WHY IS HE SAYING THOSE TERRIBLE THINGS ABOUT ME?** (108 min—NatGen, 1971).

Realistic story (unhappy songwriter who's slipping out) told obliquely with fantasy inserts (falls from his airplane to his shrink's couch, etc.) in a sort of poor man's ho-hum Americanized 8½. Worth catching only because of high level of talent involved—director Ulu Grosbard (*THE SUBJECT WAS ROSES*), writer Herb Gardner (*A THOUSAND CLOWNS*), and Dustin Hoffman—plus the long-awaited film debut of Dr. Hook (George Cummings) and his *Medicine Show*, and a delightful hoyden characterization by Barbara Harris. Color.

\* \* \* \* \*

#### BRIEFINGS

**THE REINCARNATE** (122 min—IntFilm, 1971). Slow-moving story about brain passed from person to person since the dawn of time; and film almost seems to take that long. Jack Creley, Jay Reynolds. Color.

**THE NIGHT DIGGER** (110 min—MGM, 1971). A great Bernard Herrmann score highlights this psycho romp in the British backwoods. Screenplay by Roald Dahl featuring his wife, Patricia Neal. Also: Pamela Brown, Nicholas Clay. Color.

**DARK DREAMS** (75 min—Initiation, 1971). Newly married couple meets the devil worshippers. Sharp direction by Roger Guermontes. Tina Russell, Tim Long, Yoryck Yegno, Kitty Kat (oh, c'mon now!). Color.

**UNMAN, WITTERING AND ZIGO** (100 min—Para., 1971). British schoolboys take over school high on a rocky cliff in engrossing suspense story, threatening their teacher (David Hemmings) with murder on the rocks and his wife (Carolyn Seymour) with rape in the gym. Based upon a play by Giles Cooper. Color.

**IN SEARCH OF DRACULA** (30 min—Aspekt, 1972). In this Swedish documentary, Christopher Lee plays a triple role: as narrator, as Count Dracula and, in Roumanian garb, as Vlad Tepes, the bloodthirsty Impaler of 15th century Transylvania, who inspired Stoker to write the novel "Dracula." This is the only film to examine the parallels between the fictional Dracula and the real-life Dracula. On-location scenes of Transylvanian folklore are intercut with clips from well-known Dracula films.



#### MOVIES MADE-FOR-TV

**NIGHTMARE** (NBC Action Playhouse; 60 min.). A trip back into the film vaults for this syndicated rerun with a Robert Bloch type ending. Julie Harris particularly good, as usual, in dual role of dominant and submissive sister. But we lost interest somewhere along the way. With Farley Granger (memorable in Hitchcock's *STRANGERS ON A TRAIN*).

**NIGHT SLAVES** (75 min—WB, 1970). Outstanding performance by Lee Grant almost saves this adaptation of Jerry Sohl's novel about space travelers who hypnotize an entire small town into repairing their downed spaceship. One man (James Franciscus) is immune because of a steel plate in his head, but no one believes him when he tries to explain about the nightly repair operations. About halfway through the film slows down. Directed by Ted Post. Color.

**COLD COMFORT FARM** (120 min—BBC). A pre-emption of *NIGHT GALLERY* allowed us to see this brooding, sinuous, sinister and quite funny "Masterpiece Theatre" adaptation of Stella Gibbons' kinky 1932 parody of once-popular bucolic fiction. Why is Flora Poste (Sarah Badel) so intent on civilizing her relatives, the Starkadders? What is the strange Lovecraftian secret of Cold Comfort Farm? What strange power does Aunt Ada (Fay Compton) hold over the family. Is it because she once saw "something nasty in the woodshed"? Alastair Sim is outstanding as Amos, a fire-and-brimstone orator who sees The Devil at every turn. An excellent production, the only thing missing, perhaps, is a scene of Lon Chaney Jr. stuttering, "T- tell m-me about the rabbits." Color.

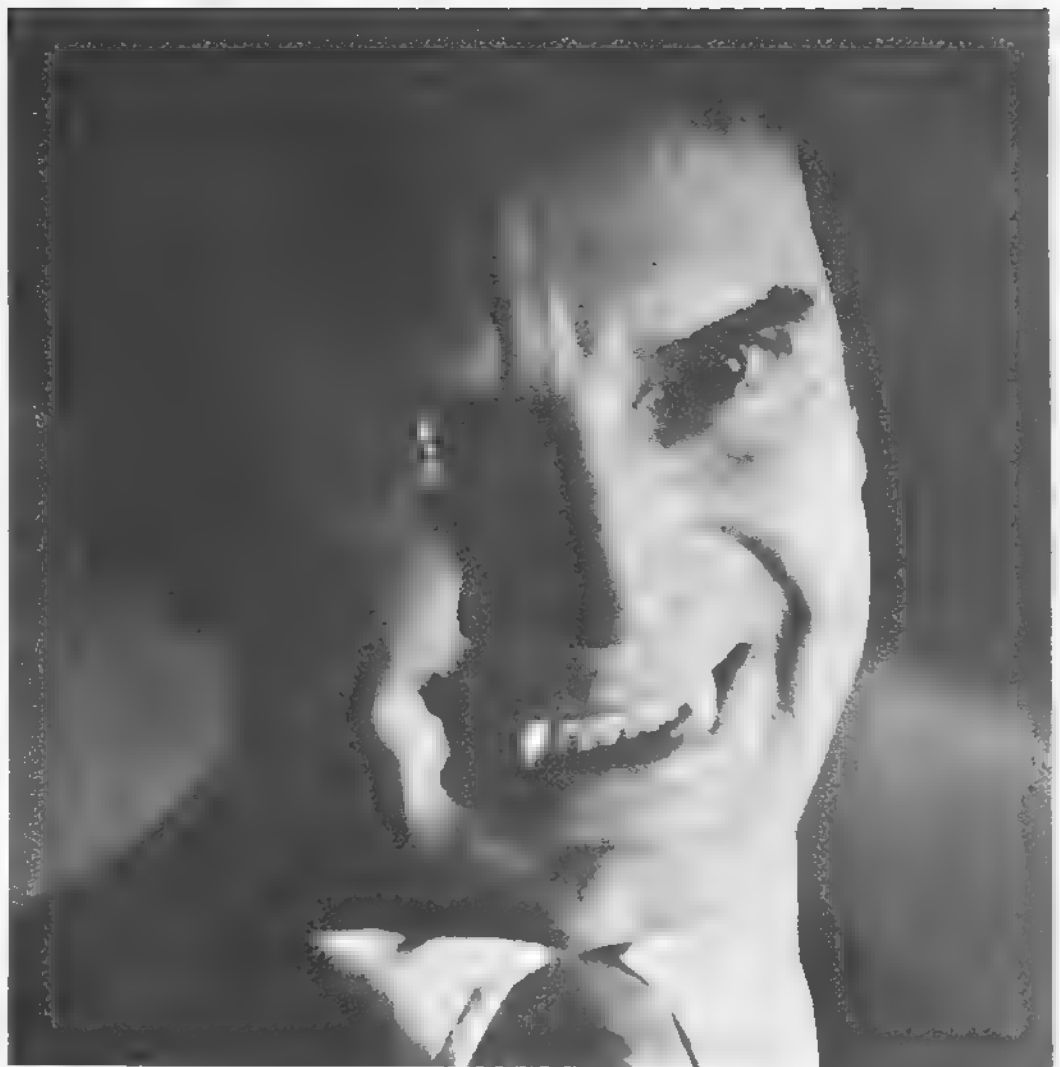
**EARTH II** (75 min—1971). Intended as a series pilot, this implausible and illogical film tells of disenchanting people who form their own independent nation... on a huge space satellite no less! Anyone who'd give up the Earth (even with all its ecological problems) for 100% plastic life on a hunk of metal deserves to stay there. Terrible tale, however, has some nice props and set à la Kubrick; and we begrudgingly admit that the scene of a hysterical woman unwittingly dropping a nuclear missile on Earth generated some fine suspense. With Gary Lockwood. Color.

**SHORT WALK TO DAYLIGHT** (90 min—with commercials—ABC, 1972). We were greatly impressed by this "natural disaster" s-f flick because of its concentrated effort at depicting human survival. A Manhattan earthquake on a Sunday at 5 a.m. traps a small group of people on the Lexington Avenue subway. Dir-

ection (Barry Shear) and acting are top-drawer with performers going excellently through their paces and getting quite a workout. The mixed bag of people include: a young junkie, his protective "old lady" (wearing ironically a Superman T-shirt), conductor, not-too-bright cop, girl from Iowa, militant black type, etc. Predictably, there were the usual racial tensions found in the survivor genre (*World, Flesh and the Devil*, and *Five*), but this aspect took a back seat to the theme of DELIVERANCE underground. The best scene shows the East River pouring into the tunnel, handled in such a convincing fashion that we totally overlooked how improbable this seemed. Most of the track trek was carefully researched to tally with the existing subway system... but how did they get to Bowling Green from 50th Street without transferring? James Brodin, Don Mitchell, Franklin Cover, Abbey Lincoln, Brooke Bundy, Suzanne Charny, Laurette Spang, James McEachin, Lazare Perez. Color.

**WELCOME HOME, JOHNNY BRISTOL** (2 hrs. with commercials—Cinema Center, 1970). Tight, suspense-filled story of 'Nam POW who spends three years in a cage and returns to U.S. to find his hometown (Charles, Vermont) missing. We've always been fascinated by tales wherein the entire plot premise hinges on a pun (1953's RED PLANET MARS and Thomas Pynchon's novel, "The Crying of Lot 49" for example). The pun can't be revealed without unveiling the ending, but, suffice to say, that the search by Bristol (Martin Landau in excellent form) through his past—an orphanage, his recruiting officer, his Philadelphia aunt and the vacant spot where Charles, Vt. once stood—was so engrossing that one can only regret that Cinema Center folded up and vanished just like Charles, Vt. Good performances by Jane Alexander, Forrest Tucker, Brock Peters, John Hoyt. Color.

**A CHRISTMAS CAROL** (30 min—ABC). Another engagement in Christmas of '71 kept us from seeing this when first telecast, so this past Xmas we made a point of tuning in. It's designed by Richard Williams, a Canadian who startled the entire world of animation fifteen years ago with "The Little Island," a virtual one-man production which took him three years to make (see article in *Journal of Frankenstein*). For "The Charge of the Light Brigade" he fashioned a prologue utilizing the techniques of old editorial cartoons and, remarkably, seemed to animate literally thousands of lines. His adaptation of Dickens' "A Christmas Carol" is not only Williams' best film, not only revolutionary in its animation techniques, not only worthy of being placed alongside all the other live-action film adaptation of "A Christmas Carol", but it is also a definitive answer to his own statement of fifteen years ago: "I feel that animation is not, as is usually considered, a primarily funny medium. I'm sure that when it is developed further it can be moving and satisfying." And certain scenes do just that. The imagery, in fact, is best compared to the works of painters Arthur Grimshaw and Francis Bacon or graphic artist Kathe Kollwitz. The three ghosts are truly awesome creations, stunning in originality and far surpassing any previous film conceptions of these Dickens' characters. Williams has opened the door to another world. The world of the Great Books Animator as envisioned by s-f author Philip K. Dick in "The Three Stigmata of Palmer Eldritch." Anything is possible. How about "The Picture of Dorian Grey" in the style of Aubrey Beardsley? Or Poe in the style of Harry Clarke? Or "Frank-



Seems that some TV programs, especially films, are as good (if not better) as theatrically released productions. A sign of the times? Whatever the case, *THE NIGHT STALKER*, starring Darren McGavin and Barry Atwater, got the highest ratings any made-for-TV program's received... in TV history. CoF's proud, of course, of the fact that it had to take our genre to do it: "SFantasy Uber Alles!" Two shots above with Atwater as the Super Vampire who made TV Horror History.

enstein" in the style of Grimshaw? We're waiting, Richard... Color.

**ELECTRIC COMPANY** (30 min—PBS). Plagued by low ratings, this show is inevitably compared to *SESAME STREET*. We respectfully submit that *ELECTRIC* might, quite possibly, have more educational value for tots. While you're watching to see if you agree with us, stay on the lookout for the episode in which the "dr" sound is illustrated by a man-on-the-street interview with Dracula. (Actually, *Blacula*, since the characterization is by Morgan Freeman.) Later, the same character is seen

on a Frazettaish set. Another great bit is a private detective named Fargo North, Decoder. His office is equipped with a wild flashing computer that displays more words to learn. (Here's one, kiddies—Alucalb. That's Blacula spelled backwards!) Color.

**THE LOVE WAR** (90 min—with comm.—1970). Slow-moving low-budgeter about aliens fighting a "war" on Earth. Repetitive shots of automobiles pulling up in empty fields makes this look like a Republic serial. "War" actually is a handful of people in business suits with zap guns. Some tear-jerky moments of sentiment-





A scene from **A TRIP TO THE MOON** (1902), part of a Georges Méliès retrospective made available through the tv facilities of PBS/NET. Méliès pioneered in virtually all areas of filmmaking, utilizing a large amount of animation combined with revolutionary camera and live action techniques.

ality, but fails despite good acting chores by Lloyd Bridges and Angie Dickinson. Color.

**DAFFY DUCK AND PORKY PIG MEET THE GROOVIE GOOLIES** (60 min. with comm.—1970). Animated feature about movie studio sabotage includes a caricature of the Frankenstein Monster complete with Boris Karloff type voice. Quite charming and a relief from the usual proliferation of Hanna-Barbera crap that's plaguing TV these days. Color.

**OF MEN AND WOMEN** (60 min. special with comm.—ABC, 1972). Four playlets. The last, "All On Her Own" by Terence Rattigan, has Lee Remick all alone talking to the ghost of her dead husband. Is he there or not? Imitating him, she answers her own questions to him. Or is it really him, speaking through her? Color.

**THE MOONSTONE** (6 hours, no commercials—BBC and PBS). Presented by MASTERPIECE THEATRE. The 19th century fiction of Wilkie Collins, author of mysteries and fantasies, turns up often in anthologies today. Son of painter William Collins and a sometime collaborator with Charles Dickens, he is best remembered for two novels, "The Woman in White" (1860) and "The Moonstone" (1868), generally regarded as the first English-language detective novel. The opening chapter in this tv series (one of six hour-long episodes) sets the tone, tracing the history of the Moonstone; stolen from an Indian statue, it has been inherited by Rachel Verinder (Vivien Heilbron), a proper young lady who is unaware the dangers she faces simply by possessing it. Alistair Cooke hosts the series. John Welsh, Robin Ellis, Basil Dignam. Color.

**THE PLOT TO OVERTHROW CHRISTMAS** (60 min.—PBS). The only worthwhile re-creation of Radio's Golden Age on television. Cameras stayed out of the way as Norman Corwin rehearsed a cast (John McIntire, Alan Reed Sr., Ed Platt, others) in a radio studio broadcast of his 1938 verse play about Santa threatened by the Devil. Every other effort to recapture the magic of radio on tv has usually resulted in a three-minute jumble of old film clips of radio

personalities. Well, that's not radio. This is. Watch it! Color.

**THE SNOOP SISTERS** (2 hrs. with comm.—1972). An attempt, somewhat labored and definitely overlong, to recapture and recreate the mood of Forties' mystery comedies. Two N.Y. mystery writers, Ernestine and Gwendolyn Snoop (Helen Hayes and Mildred Natwick), try to solve the murder case of Norma Treat (Paulette Goddard), who once starred in movies with titles like *The Unholy Four*. Entire mystery pivots around a prop used in Paulette Goddard's 1940 film, *THE GHOST BREAKERS*. If you can sit through two hours of this, you'll be rewarded (though we found it trying at first): near the end there's a clip from *GHOST BREAKERS*, a film rarely seen on tv. There's also an excellent (but misleading) opening and closing sequence showing a collage of mystery paperback covers illustrated by Tom Adams and others. Jill Clayburgh, Art Carney, Bill Dana, Craig Stevens, Kurt Kasznar, Edd Platt. Color.

**THE PICASSO SUMMER** (90 min. with comm.—1969). Never released to theaters, but originally intended for theatrical release, recently it went straight to tv. You'll see why: it's awful! And one of the most boring flicks ever made. The fact that 30 or 40 minutes were lopped off from its original running time still couldn't have restored this disaster even if it were shown intact. It's reviewed here only by being an adaptation of Ray Bradbury's fine short story—and there's a nice attempt to animate Picasso's paintings. Albert Finney, Yvette Mieux. Color.

**THE HORROR AT 37,000 FEET** (90 min., with comm.—CBS, 1973). Somewhat reminiscent of the great *GHOST GOES WEST*, in

plotting if not in style, as the evil spirit of an ancient castle creates havoc aboard a 747. Excellent opening scenes but suspense doesn't sustain. William Shatner, Roy Thinnes, Chuck Connors, Tammy Grimes, Buddy Ebsen, Jane Merrow, Lyn Loring, Will Hutchins. Color.

**SOMEONE AT THE TOP OF THE STAIRS** (90 min., with comm.—ABC, 1973).

Donna Mills is now firmly established as tv's leading femme thriller actress with this one. Perhaps it's simply that she portrays victimized women better than anyone else ever has, giving highly improbable situations a breath of great truth. We won't give away the ending—it's too good. But what seems like an ordinary thriller (two girls being menaced in mysterious boarding house) turns out to have a most unusual fantasy climax. Judy Carne, Francis Wallis, Alethea Charlton. Color.

**SUICIDE CLUB** (90 min., with comm.—ABC, 1973). Updated version of a Robert Louis Stevenson story (made at least twice as a theatrical film, and more than six times in various TV versions) concerns bored gambler (Peter Haskell) who finds ultimate kick: a club run by Silverado (Joseph Wiseman of *DR. NO* fame) with life-and-death stakes. Margot Kidder, George Coulouris, Maxine Stuart. Color.

**THE NORLISS TAPES** (90 min., with comm.—NBC, 1973). Poorly written dialogue makes this one a bummer. Much riding around Big Sur as Roy Thinnes checks out the supernatural. Angie Dickinson gives uneven performance, looking as if she suddenly grasped how bad this movie was going to be. Leaving only a brief appearance by Hurd Hatfield as justification for seeing this. Calude Akins, Vonetta McGee, Michele Carey. Color.

**DR. JEKYLL AND MR. HYDE** (90 min., with comm.—NBC, 1973). Excellent casting in this Lionel Bart musicalization of the oft-dramatized Robert L. Stevenson novel with Kirk Douglas accomplishing the transformation (in mid-song) with few makeup tricks (just tousled hair and a curled lip). Douglas' version of the double role is as good as any, and his singing voice, surprisingly, was unstrained and bereft of his

usual vocal mannerisms. The story's concentration on the romance angle (Susan Hampshire as Isabel and Susan George as the mistress) gave the final horror scenes even more impetus. Particularly outstanding: a graveyard scene where Hyde plays an ancient piano. Donald Pleasance, Michael Redgrave, Stanley Holloway, Judi Bowker. Color.

**HAUNTS OF THE VERY RICH** (90 min., with comm.—1972). Seven people trapped in a sort of **OUTWARD BOUND** hotel start to muddle about once they realize the film has no climax. Based on T.K. Brown's Playboy story. Cloris Leachman—whose talent keeps the whole affair from collapsing completely—co-stars with Lloyd Bridges, Anne Francis, Edward Asner, Donna Mills, Robert Reed. Color.

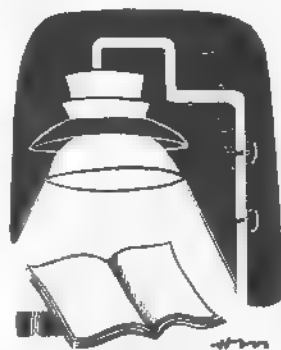
**THE STRANGER** (120 min., with comm.—NBC, 1973). Imagine **THE PRISONER**, **THE FUGITIVE** and **JOURNEY TO THE FAR SIDE OF THE SUN** all in one flick, and you've got an idea of what this one's like. Good series potential. Glenn Corbett, Cameron Mitchell, Dean Jagger, Sharon Acker, Lew Ayres, George Coulouris, Steve Franken, Tim O'Connor. Color.

**PICTURE OF DORIAN GRAY** (180 min., with comm.—ABC, 1973). A number of years when **DARK SHADOWS** appeared daily as TV's only reliable Gothic soap opera, practically every old Universal horror flick gimmick was used by producer Dan Curtis, and inconsistencies and inaccuracies were so rampant we finally lost count. But no one really minded because all of it was so much fun, and Frid and the rest of the cast were durable, hard-working and talented regulars. But when Curtis reverted back to his old DS gimmicks and contrivances for ABC Specials, they were appalling. Especially when, after waiting for his 2-parter on **FRANKENSTEIN**, all of the old hum-drum plasticity and soapy afternoon TV quality became evident and terribly disappointing on viewing. Now, though, something's happened to Curtis—**DORIAN GRAY** was damned good! Of course, he had a good writer for a change: Oscar Wilde whose brilliant novel (some say it was his semi-autobiography) was literally excerpted verbatim. And writer's like Oscar are hard to find these days. Shane Briant as Dorian isn't quite as dynamic as Hurd Hatfield was in the MGM theatrical version of the Forties, but overall production values and an excellent cast (and Nigel Davenport as Harry Wotten!) are almost brilliant; and this version didn't stint on certain implications of perversion as did MGM. Shown in two parts, with Charles Aidman and Fionuala Flanagan. Color.

**GARGOYLES** (90 min. with comm.—CBS, 1972). Anthropologist Cornel Wilde and daughter investigate wilde tale of monsters told by an eccentric desert prospector. Later at their motel, they're attacked at night by a gargoyle gang who kidnap the girl to their eerie mountain lair. Featured are some fine scenes of great horror, such as the gargoyle egg-hatching chambers (filmed on location in Carlsbad Caverns); but action sometimes lapses into a kind of numbed serial style. Miss Salt (excellent in **HI, MOM!** and **BREWSTER MCCLOUD**) brings life to some cliché situations, but even she was thrown by the scene calling her to give reading lessons to winged gargoyle leader Bernie Casey who discloses plans for world domination. Grayson Hall, Scott Glenn, Woodrow Chamblis. Color.



Dorian Gray's appearance (as seen in **PICTURE OF DORIAN GRAY** above) in final stage of super-duper degeneration, ugliness and ecchh!



## LITERATI

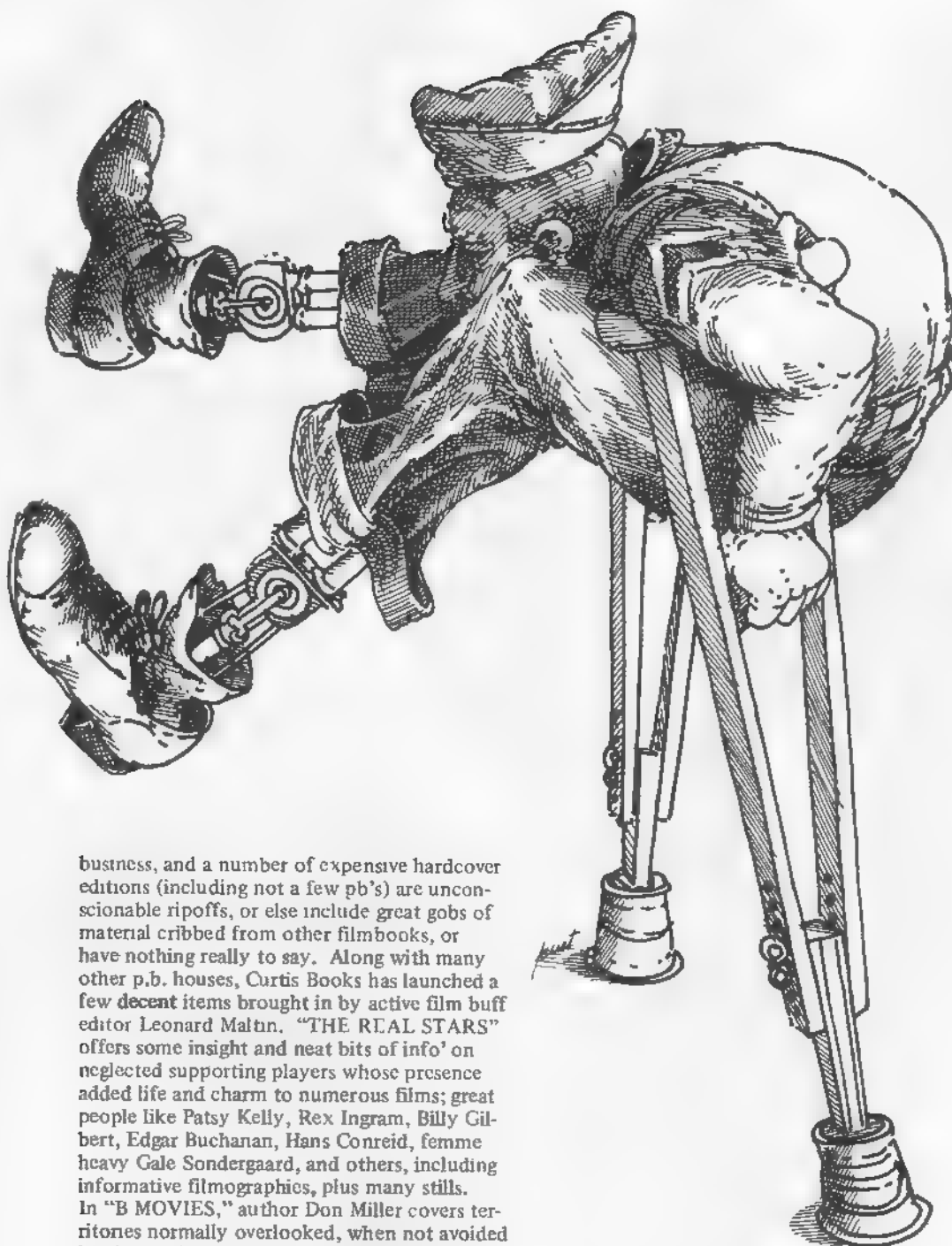
"The Bram Stoker Bedside Companion" (Taplinger Publishing Co., \$6.50, 1973). Edited by Charles Osborne.

The book's jacket blurb is about as well researched, interesting and informative as the editor's vapid little introduction: "Known mainly as the author of the classic 'Dracula' . . . Stoker has not received the attention he deserves for his other masterly tales of horror. This anthology, compiled by a lifelong admirer of 'Dracula,' will help end that neglect. It includes a previously unpublished chapter from that novel. . . For this alone, the anthology is

a must for all connoisseurs of the macabre."

Unfortunately, the "previously unpublished chapter" referred to is "Dracula's Guest," published on numerous occasions in anthologies past and present; and of the remaining nine Stoker tales, at least four seem well known to anthology buyers in recent years: "The Judge's House," "The Burial of the Rats," "The Secret of the Growing Gold," and, of course, "The Squaw." The other five tales appear quite rare, though, and thus might be of substantial value to Stoker fans and collectors. However, \$6.50 is much too expensive for less than 219 pages of reading, considering what's currently available for a few quarters in paperback form. Still, our annoyance over this collection wouldn't be so acute if editor Osborne really proved himself a "lifelong admirer" of Stoker by offering much more than what he provided in his small, threadbare seven page "Introduction," based mostly on sketchy "facts" and popular information known to most SFantasy buffs. As a p.b. selling for around \$1.25, it wouldn't have been bad; but as a \$6.50 item (and a very inexpensive, small size hardcover at that), no way!

"The Real Stars" — "B Movies" — "Preston Sturges" (Curtis Books; \$1.50 ea., 1973). Everyone, almost, is getting into the filmbook



Artist Jan Faust's ironic impression of a disabled war veteran—one of 101 new pen illustrations in "The Underground Sketchbook of Jan Faust" (Dover, 1971). Faust has been acclaimed as an artist who works in the time-honored tradition of Goya, Daumier, Kley and Grosz. And the word for this tradition is genius.

business, and a number of expensive hardcover editions (including not a few pb's) are unconscionable ripoffs, or else include great gobs of material cribbed from other filmbooks, or have nothing really to say. Along with many other p.b. houses, Curtis Books has launched a few decent items brought in by active film buff editor Leonard Maltin. "THE REAL STARS" offers some insight and neat bits of info' on neglected supporting players whose presence added life and charm to numerous films; great people like Patsy Kelly, Rex Ingram, Billy Gilbert, Edgar Buchanan, Hans Conreid, femme heavy Gale Sondergaard, and others, including informative filmographies, plus many stills. In "B MOVIES," author Don Miller covers territories normally overlooked, when not avoided by the veddy veddy hifalutin' snob critics (who are too dumb to realize the historical and esthetic place of the B films). Not only is there a plethora of well written material on oodles of B films made by different studios, such as PRC and Monogram, but loads of stuff about Lugosi, Karloff, other horror greats, etc., including a great index that lists more than 1500 flicks mentioned in this chunky 350 page book. Lots of fun to read, and... recommended!

"PRESTON STURGES" offers a biography and much data about an outstanding writer-producer-director who occupies a niche in truly American-style filmmaking shared only by a handful like Capra, Ford, D.W. Griffith and Orson Welles. Including really detailed filmography data and many scenes, it's a lovely work about the man who gave us films like IF I WERE KING, THE GREAT MCGINTY, SULLIVAN'S TRAVELS and I MARRIED A WITCH, to mention just a few. An engrossing book about a really beautiful man.

Copies of the above may be made available for \$1.50 each, plus 25¢ for handling, by writing to: Film Fan Monthly, 77 Grayson Place, Teaneck, N.J. 07666.

"Selznick," by Bob Thomas (Pocket Books, \$1.25 — 1972).

This authoritative biography of David O. Selznick is the final volume of Thomas' trilogy on Hollywood producers (Irving Thalberg and Harry Cohn were the first two). Scattered throughout the 387 page book are more than 140 photos, including such Selznick productions as THE MONKEY'S PAW (1933), KING KONG ('33), Hitchcock's REBECCA ('40) and SPELLBOUND ('45), PRISONER OF ZENDA ('37) and GONE WITH THE WIND ('39). There's detailed coverage of the filming of the romantic fantasy, PORTRAIT OF JENNIE ('49), a reproduction of the actual portrait used in the film, and such nostalgia nuggets as: when Atlanta burns in GONE WITH THE WIND, you're actually seeing the huge gates used in KING KONG aflame somewhere on the screen.

"The Name Above The Title," by Frank Capra (550 pages; Bantam Books, N.Y. — 1972). Perhaps the best autobiography to ever come

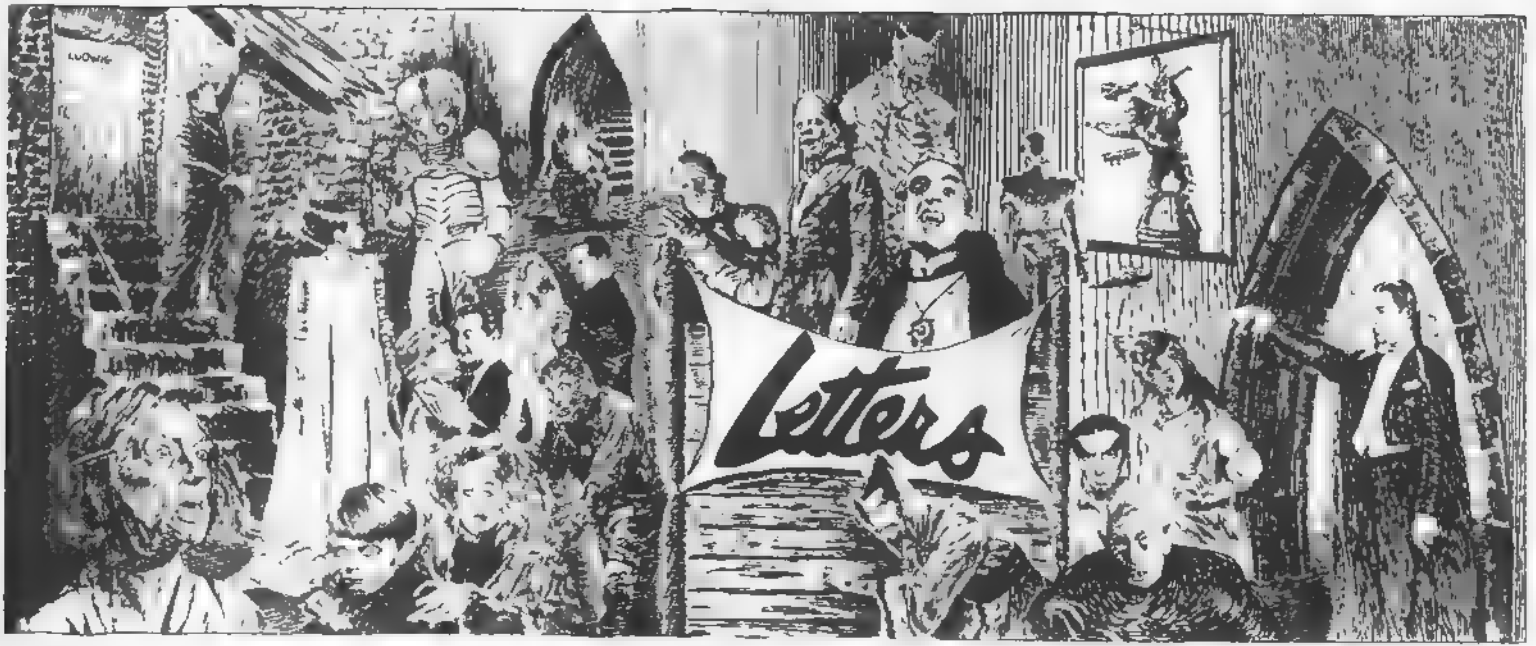
out of Hollywood, edging out Sterling Hayden's "Wanderer." Capra offers real insight into the creation of motion pictures, along with entertaining anecdotes. One full chapter is devoted to the filming of LOST HORIZON, describing his innovative idea of converting a working cold storage warehouse into a studio to get a true effect of snow and ice on the screen. Ever wonder what happened to the first two reels of LOST HORIZON? Capra threw them in an incinerator after preview audiences laughed their heads off.

WEIRD TALES (75¢—3 issues \$2.25; published by Leo Margulies, 8230 Beverly Blvd., Los Angeles, Calif. 90048).

Except for AMAZING and FANTASTIC (and mainly because of Ted White's editorial presence, his articles and non-fiction contributors, not because of "fiction" ranging mostly from fair to blaaah), the SFantasy pro-mag field has been in a state of hideousness, affected—as have most American magazines—by a Madison Avenue style "formula" and gutless dehumanization more than eighteen years (or approximately beginning when friendly looking larger size pulps died out). Suddenly, without fanfare and any advance warning, we see the rebirth of what was beyond doubt the greatest SFantasy publication (specializing in fantasy-horror tales) that's ever existed! And how is it now, under the editorship of SFantasy scholar-historian-anthologist etc. Sam Moskowitz? The answer is simply: GREAT! Sam's spent over the years a fortune collecting and researching SFantasy—unlike other collectors who simply hoard, Sam shares his enthusiastic scholasticism (as he's proved in his various anthologies, articles, etc.) by offering his knowledge and findings to the public. In this revival of WEIRD TALES (after being out of business nearly twenty years) nearly every story is a highlight, in part due to Sam's informative introductory notes to stories by such writers as Ray Bradbury, Robert E. Howard, Robert W. Chambers, Edison Marshall, to name but a few of the fifteen items contained. Sam's excellent biography of William Hope Hodgson (part One of three parts) is alone worth 75¢. The entire issue itself puts to shame most SFantasy paperback anthologies selling for much more. Like many "new" publications (you can't expect the average wholesaler to appreciate a mag that started in 1923 and introduced Lovecraft, C.A. Smith, Bradbury, etc.), WT's summer 1973 issue was hard to find; there's no guarantee the next few will be easier to find. You should support this publication and have your friends do the same. God only knows, there are few publications as it is worthy of being called "magazines."

\* \* \*





(continued from page 5)

zealots we now have a proliferation of cruddy smut mags, stores and films crowding out higher, more intelligent and creative achievements that could ennoble rather than demean libidinous topics.—CoF's covers being obscene? If they were we'd never make the news-stands. But we'll let our other readers take time out to correct you if they'd like CTB

#### VAMPIRES LIB

Dear Cal I see that you printed my first letter to you and it tickled me pink to see it. I ran all over the College showing it to all my friends. One professor asked me if I really liked monster mags. Only when intelligent people can read them. And since my letter was an intelligent one, I see no reason to be ashamed.

Is there a possibility of Chris Lee making it as a Cosmopolitan centerpread? I think I have developed a crush on him!

You may have overlooked a couple of good films in your reviews, one of them being THE HOSPITAL, a realistic comedy that's a clever rehash of all the horror films made in the 30's. It has all the elements: a corpse returning from the grave, revenge, a romantic interest, a weird magical ceremony, even peasants storming to the castle with torchlights, here metamorphosed into protest marchers. And as much as I love George C. Scott, I kept yearning for Boris Karloff in the role and for Bela Lugosi as the mad killer stalking the hospital. But I'm glad you covered THEY MIGHT BE GIANTS, which made one of the most delightful TV evenings I have had in a long time.

By the way, there are several things you might like to know. One is a book, "The Late Great Creature," by Brock Brower. It's sick, in bad taste and damned funny. It's all about the horror movies and the protagonist is a composite of Lon Chaney, Lugosi, Lorre, Karloff etc. Recommended by all means and a joy to read.

The other thing is that The Transylvanian Liberation Front was recently founded in State College, Pa., by a mild mannered History professor. He is a full Transylvanian by birth, and he doesn't like the image that films are projecting of his native country, and he swears if another joke is cracked at a Roumanian's expense, he won't be responsible for what will happen in the next full moon. Two days later the Vampire Liberation Front said that they were tired, too, of being taken by a bunch of motley Roumanians.

Adriana I. Pena, 930 Market St., Lewisburg, Penna. 17837.

—We've even heard about a new group calling itself Ad Lib seeking more freedom for Madison Avenue agency workers.

And have you heard the latest appalling news about the Vampires' League in Transyl-

vania? Seems they've been creating a new macabre dish, made up of the burned bodies of grave robbers they've captured—it's called Ghoul Ash. . .of course.—CTB.

#### BOOK & FILM NOOK

Dear Cal. I would like to mention some books of CoF interest that have come to my attention. Perhaps you have heard of some of them.

Two books on Stanley Kubrick are quite good. Alexander Walker's "The Films of Stanley Kubrick," and Norman Kagan's "The Cinema of Stanley Kubrick." Both show Kubrick's thematic development, through his growing cinematic awareness, and offer excellent photographs. Walker's book offers a visual analysis by Halycon that is excellent, though I quibbled over their choice of stills in some cases, and some films receive more attention than others.

Kagan's book offers more on Kubrick's earlier work, as well as his later ones. I was annoyed at Walker's publisher, Harcourt, Brace, for a publishing rip-off; their book came out in 1971 before A CLOCKWORK ORANGE was completed. However, there were stills from it, and in an interview included in the book Kubrick talks about techniques used in CLOCKWORK. Fine. But, lo, I return to the library recently, and discover another edition of Walker's book, deceptively smaller looking but saying "expanded edition" on the cover, and CLOCKWORK is included in a full chapter. What annoyed was that this expanded edition was \$3.95, but the first, shorter version was — get this — \$8.95!

This is almost as bad as the publishers of "Why A Duck?" by Richard J. Noble, the book that employed stills and accompanying dialogue from the Marx Brothers' films. They published a hardcover edition at \$7.95, then released a soft-cover (same size) for \$3.95. Oh, well, this sort of thing abounds, I guess. Noble has two more books on the same order, one on Abbott and Costello, the other on W.C. Fields (besides his "Drat!" book).

In the SFantasy field, two excellent books.

John Baxter's "Science Fiction In The Cinema," and an anthology in the "Focus On Film" series, "Focus On Science Fiction," edited by William Johnson. Baxter's book is fine, but he shows a weakness for Jack Arnold's Creature films (e.g. CREATURE FROM THE BLACK LAGOON and its sequels) that is beyond comprehension.

Johnson's "Focus On Science Fiction" contains articles by Heinlein, Clarke and film critics giving opinions and facts on s-f films. An interesting article is included that was written in the 50's about the deplorable state of films back then, at least according to its author, Richard Hodgins. Also, excellent articles on the filming of s-f, like THE TIME MACHINE and 2001. An interesting bit is a section devoted to film-makers and writers involved in s-f; each is given a short paragraph sort of interview—people like Anthony Burgess, Isaac Asimov, Arthur C. Clarke, Harryhausen, Richard Math-

eson, et al. Quite fascinating.

A few others worthy of attention again, in the Focus series, "Focus On CITIZEN KANE," examining all aspects of the epic American film. On the same note, Joseph McBride's "WELLES" in the Cinema One Series, and "The Citizen Kane Book," by Pauline Kael. Herman G. Weinberg's "Saint Cinema," with an introduction by Fritz Lang, is quite good. And John Simon has a book out by the same people who published "Stanley Kubrick Directs," titled "Ingmar Bergman Directs." It examines four Bergman films Simon considers Bergman's best: THE NAKED NIGHT (better known as THE CLOWN'S EVENING, SMILES OF A SUMMER NIGHT; WINTER LIGHT, and PERSONA. Like Walker's book, this, too, has a visual analysis by Halycon.

THX 1138 came to CBS-TV's ch. 2 on April 17th, and it was cut to ribbons. That's the corporate breaks, I guess. I'll never forgive them for not showing STICKS & BONES, never.

Before ending, am wondering whatever happened to your FM radio show. When it went off, it was announced that this wasn't permanent, just for awhile. Speaking of disappearing acts, why don't SFantasy films get better distribution? If they last one week in some dinky New York theatre, that's a "long run." It's damnably annoying!

Robert Schaffer, 3-07 Lambert Rd., Fair Lawn, N.J. 07410.

—Our radio show, CAL BECK'S RADIO ODYSSEY, lasted nearly eight grueling months, winding up early November, 1972. It was amazing how much time and energy was being consumed just to put on an hour's program once a week—especially when you have to do it by yourself. We were beginning to get sponsors and show signs of breaking even, but something had to give; and it cut in a lot on CoF editorial time. The worst of it was that we had "engaged" the services of a certain character as "business manager" who never did anything. For the last several months the program moved up from a 3 a.m. to a comfortable 1 a.m. time spot (with an option for additional hours and more days each week), and was being heard by around ten thousand listeners, phenomenal for such a new show!

Unfortunately, radio (especially FM) has been suffering a tight money situation, most advertising funds being allocated for TV. This may explain the reason why most of radio is so atrocious and unworthy of one's listening time. Of course, there's no doubt good radio programming is possible, and that undoubtedly I'll reconsider doing a show again—but under more promising and helpful conditions.

CBS-TV, as well as other networks and local stations, is notorious for senseless censorship (if we still have enough space, note our special editorial on the matter elsewhere

## WANTED: MORE MONSTERS LIKE...



this issue). You're only recourse is to overcome penmanship laziness, write to the presidents of such companies and complain like hell.

Anent your book report and why there are cheap soft-cover and expensive hardcover editions of the same book in circulation:

Because of an unusual film-book project we've been engaged in since last year, involving one of the biggest publishing companies, we've been able to develop a little more insight into the problems of the book publishing world. Though there are many similarities between magazine and book publishing, they exist in totally separate worlds. Detailing everything would require a whole chapter; but cutting it all down to the bare bones:

For the past ten years hardcover publishing costs have, in proportion to all other cost-of-living increases, spiralled enormously. Consequently, except for several thousand libraries, hardcover collectors, buffs and plain people who still love the feel and touch of a "real" book, paperbacks, or soft-cover editions, is where all book publishing money exists for the most part. Until about eighteen months ago, hardcover books were not in very bad straits, especially where popular "best sellers" were concerned—it was mostly marginal, intellectual material, entailing scholarship, research, etc. (such as textbooks, film books and so on) that required especially vital support so that publishers could realize profits and authors earn sufficient royalties to amortize their costs in creating such books. If hardcover sales did fairly well because of book store re-orders, an author might feel happy in the knowledge that his earnings of (roughly) 10% on, say, a \$7.95 hardcover edition would be certainly far better than on a 10% share of a \$1.95 paperback. However, in the long run, far more profits were being realized on paperbacks solely from "volume" sales—a paperback often outsells its hardcover version something like ten-to-one, if not better. True, nothing can match the quality and good looks of a nice hardcover. And here's where the fly in the ointment appears:

Shaky though hardcover publishing may have been, it still had a chance, largely buoyed by funds that thousands of libraries could spend from book buying funds allocated to them over the years through a Governmental budget doled out by HEW (the House committee of Education and Welfare). In one of his most fanatical moves against media and intellectual activity, Nixon applied his presidential Veto last year on nearly every dollar of HEW's library budget. Without ample funds, libraries were crippled from being able to order hardcover editions directly from publishers. This, in part, may clarify the reason why there is such a ferment of activity in softcover, or paperback publishing. They'll never compare with attractive hardcover books, of course, as any true book lover knows. Perhaps the current Watergate Investigation may help undo this terrible injustice also. —CTB.

## THE KIMBER REPORT

Dear Cal: Will wonders never cease! Your fine magazine pulled a surprise appearance at my local smoke shop.

Unfortunately, CoF no. 19 was a dud. The Harryhausen interview was the only worthwhile item. The photos were excellent. The rest of the issue consisted of nothing more than reviews and synopses of films already covered elsewhere months ago. Your observations seemed much too clinical. Sure, take our world seriously, but having a sense of fun in print is important. You're not Time magazine, you know. I've not commented on the dominant aspect of CoF in the past because the features were good enough to make me forget your constant politicking. Not this time, however. The world of fantasy is just that: fantasy and I don't want to read your views on Nixon especially when it interferes with my excursion into another world. You're the only person I know who still uses the terms "flower power" and "hippies" when speaking of a counter culture. [Okay... from now on how about using the term "beatniks"? Ahh, good old nostalgia! ctb.]

The thing making the previous issue, no. 18, so great was your commendable emphasis on things other than the latest horror flicks that everyone else has already done. The great artists you spotlighted—Ken Kelly, Ken Barr, Wally Wood, Virgil Finlay, Neal Adams and Jim Steranko. Particularly important for comics fandom were your innovative reviews of our best fanzines. Anyone just starting into fanzines should check that listing to get a good beginning to the fabulous world of fanzines. Articles like the ones on EL TOPO and NIGHT OF THE LIVING DEAD were missing. Little known films most of your readers probably

## WANTED: MORE MONSTERS...



never heard of but should. This aspect is a trademark of CoF. Keeping readers informed about little known items of interest to the SFantasy world. Take that article on Lovecraft by Norton for example. While his opinions probably enraged many, discussion of major influences to the realm of horror and fantasy can only be beneficial for everyone. All these things were absent from no. 19 and made it considerably poorer.

As to comics: surely 2 or 3 pages of reviews and discussing latest trends wouldn't hurt. Possibly a return of the Comic Book Council is a solution, but this time using prominent fans to discuss each comic. Comics have been derivative ever since they began. Building derivation upon derivation, taking bits and pieces from everywhere until the whole appeared original. So today it's in the open. Where's the big difference? [Completely agree on derivation. As one sage wisely put it, "We only function well, do great things and stand tall because we stand on the shoulders of giants." Trouble is that most comics don't even seem to cope with derivation "rules" when imitating the works of old masters. More on this below, if the spirit moves us.—ctb.]

Comics such as Supernatural Thrillers with that sensational Robert E. Howard adaptation, "Valley of the Worm," for example. And what about Conan, Kull, Thongor, Chamber of Chills, Journey Into Mystery, Worlds Unknown. These are all far superior to the endless soap opera Marvel also dishes out.

Things at DC are heating up also. There's Burroughs' Tarzan, Weird Worlds and Korak. Oddballs like Sword of Sorcery, Swamp Thing,

and of course Shazam. Then there is Kirby's world of Mr. Miracle, The Demon, and Kamandi. Sure, Kamandi is swiped from PLANET OF THE APES. But it's going in a different direction; there are many more differences than similarities about the two. All in all, I feel the future of comics will be a highly innovative one, particularly with Roy Thomas' ideas.

Gary Kimber, 139 Highview Ave., Scarborough, Ontario, Canada.

—By coming out more frequently, maybe it will be possible to cover more topics. Right now, we've given broader coverage on SFantasy films for the last few issues, cutting down on non-filmic topics, simply because the majority of CoF's readers have indicated this as their chief preference. Coverage also means reports and critiques on films seen by more people, not features lost in some little revival house or out-of-the-way scratch holes down in skid row; this is not to fault many a fine film that's a victim of rotten distribution—we'll undoubtedly keep on covering neglected items just as we've done on scores of other occasions. Conversely, we keep trying to avoid giving up precious space to commercially overexposed productions, such as most of the Universal horror films seen on TV hundreds of times over and over, unless we've got a report or an article offering a new slant. Nor does this mean giving up valuable space on stuff just because studio publicity and a misinformed general public seems to think it's currently "popular."

The fact that we personally believe that Establishment Comics leave a helluva lot to be desired, and that most of them are abominable (not just our opinion but a view shared by many of our friends within the comics industry), isn't necessarily the reason why we've temporarily dropped reviewing them. Personally, I'd like to assign such a department right away to one or more qualified reviewers who could be reasonably objective, but each time I tried doing this, the material I'd receive would be overlong, wordy and patronizing. Eventually I would wind up handling such reviews myself, praising a few, criticising some but roasting the hell out of most, because I wasn't a struggling young writer or an ambitious fan planning on a comic book career and afraid of saying the "wrong thing." Next: comic book reviews took away a lot of the time and energy I needed for other areas of CoF, not to mention that while there are probably 175 thousand comics fans and collectors (let's be generous and say 225,000), there are probably at least fifteen million SFantasy film fans—and that's not even counting general audiences and those watching TV who are marginally addicted. So, where should our limited energy and time be spent? It's not that we're money-grubbing commercializers, otherwise we'd never devote so much time and attention (as in this issue) to the great little SFantasy amateur mags that, in most cases, don't average press runs of more than 300 to 500 copies.—As I said, I don't believe in rigid ground rules for CoF, regardless if content matter is sometimes contrary to my

## WANTED: MORE DOCTORS LIKE...



own personal views.

Read my answer to Ron Sharon's letter in this department anent Nixon and "politics. But as a parting shot on this topic—apart from the current Watergate hearings confirming our more than two years old insight that the U.S. has been a victim of one of the most monstrous conspiracies in modern history (and screwed up badly as he may be, Nixon is merely the official spanking boy of the evil forces behind him): not spending a very small portion of our time and CoF's space to focus on the dangerous forces that might destroy or, at least, mar our genre would be a gross evasion of our responsibility to our readers. If more concerned people weren't so damned apathetic or ignorant or chicken-livered back in the early Thirties, do you think Hitler could have ever existed, much more be responsible for a war that killed off more than 25 million people (including ten million odd Germans)? The same applies regarding the apathy and lack of integrity that destroyed dozens of comic book companies in 1954, created a limited comic book monopoly and gave birth to a silly and incestuous Comics Code. —CTB.

#### QUICK TAKES

Dear Cal: How about interviewing Chris Lee and Peter Cushing. Maybe even Vincent Price. I don't know why, but I've yet to come across a magazine that pays even the slightest attention to these three masters of horror. Even some of the other masters of horror haven't received much attention elsewhere, such as Peter Lorre, Kariöff and Lugosi. You do, of course; but more interviews, please! Becky Brothers, P.O.Box 733, Basalt, Col. 81621.

Dear Cal: I recently picked up CoF no. 19 and thought it was the most devoted, involved and interesting SFantasy filmag I've ever read, and I say this with deep honor. As one of your Black fans starting now (a new fan at that) I'd like to say your cover was fantastic as well as the info' inside. Please see if you can run more in future on films like BLACULA, SHAFT, MELINDA, SUPER FLY, BLACKFATHER, etc., but especially Black fantasy films. Bertram Wingard, Elks Memorial Center, 312 Chisholm St., Montgomery, Ala. 36110.

Dear CTB. Hey, when are you going to do a Hannes Bok tribute like you said you'd do after he died on that fateful April 11, 1964? You knew him, I assume, so you'd be best suited for it. Bok was a great artist, a fine writer, and, from what I hear, a good man. The SFantasy world is worse off now without him. A guy like Bok will never knock on the genre's door again. Gary John Reynolds, 9625 S. Lawndale Ave., Evergreen Park, Illinois 60642.

—Hannes was one of the dearest and best friends I ever had. His loss was a serious blow to me and to the whole world of Imagination. We've run some of his great paintings in various issues, and plan doing even more on him. —CTB.

Dear Cal: CoF's no. 19 cover was beautiful. Let's see more like them; ditto the Finlay illos (Finlay obviously influence Conan's Barry Smith). Harryhausen's interview, fascinating; can't wait to see part two. Also enjoyed your Hammer film reviews (complete with photos); the "M's" in TV Movieguides good, except you neglected to mention that MISSION STARDUST is based on the adventures of "Perry Rhodan" (probably the only reason to see it. Finally, in your review of THE MOST DANGEROUS MAN ALIVE (page 41) you called Marvel's "Luke Cage" Junk. I beg to differ—the series is excellent, the hero is not a run-of-the-mill super Hero, who happens to be Black; he is a man selling his services to anyone, a mercenary, entirely different from anything else done in comics. In fact, I think it will give Conan and GLIGA a run for their money at this year's Shazam Award ceremonies. Crispin Burnham, 1051 Wellington Rd., Lawrence, Kansas 66044.

—Luke Cage did start out as an excitingly new concept: down-trodden Black man unjustly sent to prison gets opportunity to vindicate himself, clean up ghetto crime, etc., etc.

WANTED: MORE ACTORS  
LIKE...



(Continued on page 56)



# THE WORLD OF FANDOM



## PUBLICATIONS OF INTEREST (A PhilCal Production)

**SPECIAL EFFECTS BY RAY HARRY-HAUSEN** (\$1.00—Ernest D. Farino, Jr.; 3030 Ellen St., Irving, Texas 75060).

A highly outstanding and strongly recommended publication devoted to the great animator. The first two issues are sold out. No.3 contains an in-depth interview on Ray and producer Charles Schnee plus frame blowups from "Jason and the Argonauts." An autographed glossy photo is also included. No.4 will feature an article analyzing Harryhausen's aerial brace and his flying creatures. Top quality printing with many rare stills.

**THOSE ENDURING MATINEE IDOLS** (\$1.00—Robert Malcomson, 38559 Asbury Park Dr., Mt.Clemens, Mich. 48043).

Saturday matinee serials once again come alive as you ponder the pages of this exceptional film publication. Printed on fine quality coated stock, many rare stills and poster reproductions make this a leader in the nostalgia field, and a big bargain.

**BLACK ORACLE** (3 issues: \$1.00—George Stover, Box 2301, Baltimore, Md. 21203).

No.5 contains correspondence from

Peter Cushing; an analysis of **INVASION OF THE BODY SNATCHERS**, plus lots more. Amazingly informative and creative and one of the best. George also has those censored **KING KONG** scenes for sale. You'll find him "Somewhere Stover the Rainbow." [I'll never know what made me leave that particular Philbuster in! —CTB.]

**JAPANESE FANTASY FILM JOURNAL** (50¢—Greg Shoemaker, 2345 Georgetown Ave., Toledo, Ohio).

Though this should be terribly appealing to SFantaFilm films of all types, those who always hungered for more information about Japanese product will find this fine effort rewarding and offering a new slant on them. Issue No.8 has a "Godzilla vs. The Thing" filmbook, plus listings, news, etc., of little known or unreleased productions.

**LITTLE SHOPPE OF HORRORS** (75¢—Richard E. Klemensen, 608 Lakeside St., Waterloo, Ia. 50703). The outstanding feature of this neat new publication is Richard's important article on Hammer, including a most complete checklist tracing it back to 1947. Many unusual photos, including an interview with Roy Ashton.

**TWO WORLDS** (50¢—Bill McMichael, 4939 N. Pulaski Rd., Chicago, Ill. 60630).

Promising, new and enthusiastic, the first

issue starts off with a nice Chaney Sr. cover by Bill Nelson; an interview with the Immortal Groucho Marx; Interview with Louise Downe, star of "Blood Feast." A slim first issue, but filled with good promise and intentions.

**TITLE** (75¢—Allen Milgrom, 13308 Ludlow, Huntington Woods, Mich. 48070).

Well done comix fanzine with above average strips & art by promising young artists like Mike Vosburg and publisher Al Milgrom himself. The average comix fanzine doesn't usually carry material of such neat quality.

**SENSE OF WONDER** (50¢—Wm. C. Schelly, 2211 Carol Dr., Lewiston, Idaho 83501).

Interesting, in-depth fanmag bag, featuring Ditko's volatile "Mr. A," controversial to say the least. And of value to anyone, particularly Eisnerphiles: a history of the Master, Will Eisner, spanning 36 years of his career. Also, book reviews, a lettercol and other strips.

**GORE CREATURES** (50¢—Gary J. Svehla, 5906 Karon Ave., Baltimore, Md. 21206).

Gary is entitled to some kind of award for publishing patiently and consistently so many years—9 to be

TURNED INVISIBLE LAST  
WEEK AFTER EXPERIMENTING  
FOR FIVE YEARS



IT WAS A GREAT WONDERFUL  
DAY FOR I BEGAN TO  
REALIZE THAT AN INVISIBLE  
MAN COULD RULE THE WORLD!



NOBODY COULD SEE ME  
COME. NOBODY COULD SEE  
ME GO. I COULD HEAR  
ANY SECRET



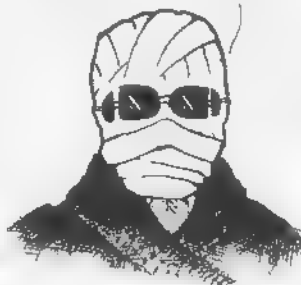
I COULD ROB AND WRECK  
AND TERRORIZE. I COULD  
GAIN WEALTH AND FAME  
AND HONOR!



I COULD WRITE MY NAME  
ABOVE THE GREATEST SCIENTISTS  
OF ALL TIME. I COULD MAKE  
THE WORLD GROVEL AT MY FEET!



OF COURSE, IT WAS AFTER  
I TURNED INVISIBLE THAT I  
BEGAN TO REALIZE THAT  
COMING BACK WOULD BE MORE  
DIFFICULT THAN EXPECTED.



YOU SEE, I AM INVISIBLE  
BECAUSE SUNLIGHT PASSES  
THROUGH ME, BUT IT ALSO  
PASSES THROUGH MY EYES  
AND DOESN'T REFLECT AN  
IMAGE TO MY BRAIN, SO AS  
A RESULT, I AM BLIND.

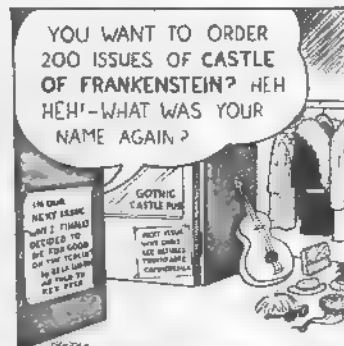


WOULD ANYONE PLEASE  
HELP FINANCE A FUTURE  
WORLD LEADER?



The above represents some of the material to be found in Gary Svehla's fine fanzine, **GORE CREATURES**.

# ORSON KANE in FANTASYLAND



exact! Emphasis is always heavily on films, excellently handled much of the time and neatly in-depth. No 21 focuses on JACK THE RIPPER ON THE SCREEN, covering over a dozen Ripper-type films by Ron Borst; also other articles on Kong, a letter-col and other goodies. Recommended.

**THE NOSTALGIA COLLECTOR** (75¢—LeRoy Szidik, Box 186, Dolton, Ill. 60419).

A potpourri of old posters, ads, and related movie memories. No. 2 emphasizes THE LONE RANGER in an article with many photos.

**PHASE ONE** (\$5.00—John Carbonaro, 4314 Clarendon Rd., Brooklyn, NY 11203).

A gorgeous wraparound cover in full color by Ken Barr. Fair to top quality interior graphics by Ken Smith, Jeff Jones, Chris Notarile, De Zuniga, Barr and Brunner. And an experimental photo-artwork strip by Neal Adams. All on A-1 quality glossy paper. This first issue sounds expensive at \$5, but Carbonaro admits it, and as a collector's item it may be worth much more some day.

**CRYPTOR** (50¢—Warren S. Miller, 6 Green Dr., North Dartmouth, Mass. 02747).

Lively articles on film, exchanges of criticism and letters between readers and articles on Terence Fisher, Vampirism and fiction, all in No. 2.

**ROCKET'S BLAST—COMICCOLLECTOR** (4 issues \$3—G.B. Love, 9875 SW 212 St., Miami, Fla. 33157).

This is probably the best marketplace in the world for collectors of comix, old mags, nostalgia you name it! An issue averages 130 pages no less, including some unusual, off-beat articles. Highly fan oriented; fine color covers. Recommended.

**LEONARD NIMOY ASSOC' OF FANS** (no price listed—Louise Stange, 4612 Denver Court, Englewood, Ohio 45322).

The fans' lover affair for Spock never more evident. A lovely, lively newsletter is issued, including a fat, informative Year-book chock-full of photos, etc. Lots of info' on anything anent Nimoy, ST and relevant topics, plus informative ads. Available by token "contribution" and writing in.

## ...OF SPECIAL INTEREST

**MOTION PICTURE PERFORMERS** (A Bibliography of Magazine and Periodical articles, 1900-1969), by Mel Schuster. 702 pages—\$15.00, Scarecrow Press, P.O. Box 656, Metuchen, N.J. 08840.

Invaluable guide pertaining to mag and newspaper articles, and their sources, on film actors. Time to count a 1 entries wasn't available, but the blurb claims they run into "thousands." Quite a number of omissions, of course, but still a great tool to collectors, scholars and writers.

**PROTEUS** (Vol.1, no.1; 50¢—Tom Pye, 32 Elysian Ave., South Nyack, NY 10960).

Combo articles/comix mag, emphasis on the APES series, WILLARD, Lon Chaney Sr., book reviews, etc. An excellent "first" issue.

\* \* \*

## SFantasy ANTHOLOGY SPOTLIGHT:

Vic Ghidalia has probably produced more fine, excellent anthologies in recent years than anyone we know of. Recently he's put out three, all of them now available in paperback form. And, all are typically Ghidalian—simply superb.

**SATAN'S PETS** (Manor Books, 75¢). Dealing with the day when animals take over. Each story is of an animal a la Ben, Willard, the Frogs. Horses, rats, cats, dogs, chimps sock it back to civilization in tales by Robert Bloch, Wakefield, Leinster, Keller and other masters of the weird and far-out.

**EIGHT STRANGE TALES** (Gold Medal Books, 75¢).

In this barrel of chills, the accent is on stories with macabre surprise twists authored by Ray Bradbury, Derleth, Howard, C.A. Smith, Ed Hamilton and other greats.

**WIZARDS & WARLOCKS** (Manor Books, 95¢) is one of CoF's favorites. As the title implies, it deals with tales of magicians, sorcerers, kith and kin, all written by giants like Derleth and Schorer, C.A. Smith, Bloch, L. Ron (Dianetics/Scientology) Hubbard, M.R. James and more.

\* \* \*

**VARULVEN** (75¢—Joe Viglione, 39 Beverly Road, Arlington, Mass. 02174).

Var's 4th issue is over 105 pages loaded

with material, including an interview with someone known as Cal Beck; Poe in Films; part one study of Val Lewton's films, and dozens of write-ups on films old and new. Lots of mostly good reading and hard work behind it—and it shows it!

**IMAGINATION** (\$2.00—Dave Jablin, 138-06 78th Rd., Flushing, NY 11367).

Dave's put plenty of work and, indeed, imagination gathering together the works of talented names like Berni Wrightson, Jeff Jones, Neal Adams and Gray Morrow. Rather unusual is finding erotica in fantasy comix beautifully handled by Bill Stillwell. On fine quality paper stock. Recommended.

**L'INCROYABLE CINEMA** (3 issues \$2.50, Harry Nadler, Orion Press, 81 Marlborough Rd., Salford M8 7DT, England).

LIC continues remaining one of the very few great non-commercial SFantasy film magazines. In fact, they're the ones responsible for the wonderful Ray Harryhausen interview in this issue of CoF, so, that'll give you some idea. Issue no. 6 contains a fine in-depth article on the making and background of THE DAY THE EARTH STOOD STILL; the story of "3-D In Film;" an interview with Vincent Price, plus other fine articles, and many stimulating features, and great photos, all on fine quality paper. It also has the advantage of being assembled in England and shows it!

**BRIEF TAKES** (i.e., running out of space)---

**FANDOM UNLIMITED** (\$1—Randall Larson, 774 Vista Grande Ave., Los Altos, Calif. 94022) — Variety of articles on comix, films, etc. Interview with Robert Bloch, all in issue No. 1.

**COMIC DETECTIVE** (\$1—Bart Bush, 713 Sugar Maple, Ponca City, Okla 74601). Specializes in comic strip detectives. No 2 is all about Alfred Andriola's "Kerry Drake," and first week of "Charlie Chan."

**FANTASTIC** (40¢—Lee Foster, Cross Road, St. Mary's, Pa. 15857). Amateur comix fanmag.

**ABRAXAS** (\$1.25—Rickey Shanklin, 4205½ Fitch Ave., Baltimore, Md. 21236). Comix fmz, with excellent anti-drugs strip, and good experimental graphic stories.

\* \* \*

All publications for review should be mailed to: Gothic Castle (reviews), Box 43, Hudson Heights, North Bergen, NJ 07047.

*It eventually became a routine, old-hat White super hero thud-and-blunderer in blackface. A good premise gone to waste. CTB.*

## WANTED: MORE WITCHES!



Dear CoF: I really hope you can help me, because you're my last hope in this problem, for I'm interested in the practice of Witchcraft and Voodoo but I can find any books on them how to perform their spells and that kind of stuff. If you can't send me any books on Black Magic, what about someone telling me where I can get them?

Debbie Milburn, 16 Piersall Rd., Old Bridge, N.J. 08857.

—Sorry, but too many politicians have already beaten you to the flying brooms and Zombie punchbowl, though rumor has it that these undead are very limited and only work on electricity—D.C. current.—CTB.

## CHRIS LEE—DRACULA REPORT

Dear CoF: In Re: DRACULA—1972 A.D.: I agree that the reduction of Dracula to a cameo role is a sad and unfortunate thing. This is totally frustrating and almost an insult to the audience. I am sure the average viewer did not come to see Scotland Yard detectives, though such characters got the most film coverage. For cops and robbers, any cretin can turn on the tube and indulge his fetish. Others prefer something closer to the occult, which was completely absent in this film after the first twenty minutes or so. This especially a pity, since the Black Mass sequence was a tour de force.

I am probably one of the few people in this country who has seen the Spanish made DRACULA directed by Jesus Franco. The film was shown in New Orleans for three days at a Spanish theatre. It was in Spanish, of course, and since it had no English subtitles I had to see the film twice in order to get a clear view of its basic structure. I felt that once again Lee was severely limited by the script and by the director in his interpretation of the role. The movement of Dracula was almost static. The feline quality present in his earlier films was entirely lacking, except for one scene in which he chases the female vampires from Jonathan Harker. His physical encounters with his victims are almost entirely suggested, thus seriously reducing the sexuality and, hence, some of Dracula's charismatic power. After the first half hour photographic quality diminishes drastically in depth and texture. The effect is bleached and overexposed film which would destroy the effect of even the most brilliantly directed scene.

Needless to say, I am furious with the recent excuses I have seen of films allegedly about Dracula. I can say in all honesty that I have never in my life seen a film about Dracula per se, but only about the silly little people that attempt to destroy him. To my recall, the only justifiable death of Dracula was in TASTE THE BLOOD OF DRACULA in which he was destroyed through his own treachery.

Since Christopher Lee now has his own production company, I hope that he will produce and direct a Dracula film as it should be done, with proper emphasis upon the evil and majesty of the character. If he did it correctly, it would more than rectify the blasphemy done to the

character since Hollywood decided to commercialize on the obvious money potential of the story. My best wishes to Lee, and may he lift the SFantasy film to the pedestal it deserves in film art.

Johanne Groth, 4714 St. Peter Street, New Orleans, La. 70119.

—Fangs for the DracuLee survey, Johanne. We've had a detailed article/review on the Spanish DRACULA on file about a year, but haven't moved on the matter simply since we can't get a good photo of the film, and due to poor reports about it from all over (apart from the fact very few people have seen it because of terrible distribution, which may be quite understandable).—CTB.



## The CoFanaddicts GALLERY

GALLERY is open to all of you who have something you care to announce, buy, sell or swap—and for anyone seeking pen-pals. It's all for free! But space limitations dictate that you keep it short and sweet, and the "rule" allows only fans (not pros or businesses) to use this facility.

\* \* \* \* \*

Paul Cousine, 120 W. Mt. View, Long Beach, Calif.

Victor A. Sainicky, 1016 Peace St., Hazleton, Pa. 18201 interested in Harryhausen's special effects, especially about the Cyclops in '7th Voyage of Sinbad."

Tom Tresser, c/o The Center, 293 Alexander St., Rochester, N.Y. 14607, one of the original CoFanaddicts.

Robert Tacota, P.O.Box 733, Pacoima, Calif. 91331.

David Mitchell, 1232 Bellevue Ave., Roanoke, Va. 24014, agrees CoF is a bargain even at 75¢ and thinks the competition is "churned out crud."

Edward Pannington III, 230-73rd St., Brooklyn, N.Y. 11209, loves "Mothra" and is a Japanese SFantasy film fan.

Joseph A. Jones II, 419 W. 129th St., New York, N.Y. 10027.

Gerard Ferrone Jr., 2 Algonquin Dr., Cranford, N.J. 07016, loves the FRANKENSTEIN films and desires Monster Movie pen-pals.

Gregory Lear, 754 Jefferson Ave., Elizabeth, N.J. 07201.

Frank Morris, Shippensburg College, Mowrey Hall (room 250), Shippensburg, Pa. 17257,

interested in collecting SFantasy film stills, etc.

Scott Vincent, 211 Santa Rosa Ave., Santa Rosa, Calif. 95404, is a devoted Harryhausen fan and wants to know more about animation special effects, etc.

Arthur Beck, 21521 Ronan Ave., Carson, Calif. 90745, has started a SFantasy club, would like to be in touch with other clubs and fans.

John W. Olesh, 1323 S. 11th St., Allentown, Pa. 18103.

Michael Bucceroni, 3004 S. 17th St., Philadelphia, Pa. 19145.

Louis Taveras, 450-3rd Ave., Brooklyn, N.Y. 11215.

Rick Gibson, 700 South Ave. C, Washington, Iowa 52353, is a MUNSTERS fan and wants contact with other Munsterites.

Robert Petschauer, 17927 Whitney Rd., Strongsville, Ohio 44136.

Thomas Nocerino, 1876-53rd St., Brooklyn, N.Y. 11204, is a serious animation-special effects student, has made several experimental films and wants contact with others studying the subject, particularly anything on Harryhausen.

Bob Young, Box 27, Tyrone, New Mex. 88065, digs Hammer, especially Harryhausen films.

James Zawada, 4303 W. Roscoe, Chicago, Illinois 60641, is a fan over Japanese monster movies, and wants more info on Godzilla and Gigan.

Dennis Deming, Box 888, 32nd TAC Recon. Sq., APO, N.Y. 09238, needs material, stills, etc. to start his own fanzine. Why not help him out?

Neal Rogness, R.R. 2, Humboldt, Iowa 50548, loves scary horror flicks, especially NIGHT OF THE LIVING DEAD.

Gary Gatlin, Rt. 1, Anna, Texas 75003, digs anything dealing with the Frankenstein Monster.

Roy and Jeff Morris, Rt. 4, Council Bluffs, Iowa 51501, declare they're devout Lon Chaney Jr. fans, want stills etc. on him.

Chris Collins, 2305 W. 26th St., Muncie, Ind. 47302, wants pen-pals and digs CoF's Letter column Dracula.

Bobby Huber, 8616 Sandhurst Dr., Knoxville, Tenn. 37919, a true-blue monster movie fan.

Sid Harban, 4555 Henry Hudson Pkwy, Riverdale, N.Y. 10471, is an animation student and amateur filmmaker, and wants info and contact with Harryhausen and those interested in the great Ray.

Chuck Patterson, 1775 Sun Valley Dr., Batesville, Ark. 72501, wishes contact with Chris Lee fans and any Lee stills, material, etc.

Tom Woodruff, R.R. 3, Montoursville, Penna. 17754, collects monster mags, especially CoF.

Tim Hammell, 750 Bridge St., Richmond, B.C., Canada, a real dyed-in-the-wool CoFanaddict.

Steven Mahood, Clara Doerr Res., 1717-2nd Ave. So., Minneapolis, Minn. 55403, has played DRACULA on stage and is a Chris Lee buff.

Roger Warde, 103 Laurel St., Ridgefield Park, N.J. 07660, Japanese SFantasy film fan.

Charlie Gramlin, Box 181, Brownsville, Kentucky 42210, is a Buck Rogers comics fan and wants info, is interested in buying materials, books, strips etc. on the subject.

Ronald R. Kirkman, 20863 Country Club, Harpers Woods, Mich. 48225, wants help and info from all those who can provide data etc. on old and new film studios involved with SFantasy films, e.g. Universal, Republic, etc.etc.

Phyllis Mancz, 8339 Yankee St., Centerville, Ohio 45459, likes Harryhausen and interested in writing movie scripts.

Just drop a line c/o CoF LETTERS

Gothic Castle

509 Fifth Ave.

New York, N.Y. 10017

... and we'll try using your letters in the old lettercol, or list you in the CoFANADDICTS GALLERY. And, remember: it doesn't cost you anything to join me in my Gallery. So keep on pouring 'em my way. See you next ish.

— The Gallery Ghoul —



# HEROES! FILM HISTORY

Here's unique memorabilia and nostalgia—film history data, beautifully reproduced rare photos, pressbook and lobby-card reproductions—all in handsome printed book form. Their contents would cost a small fortune if bought separately. (Since some of these items are already in short supply, it's wise not to wait. Forthcoming issues of CoF will not carry certain numbers or titles.)

## GREAT SERIAL ADS

**\$3.50**

Pressbook reproductions from **THE MONSTER AND THE APE**, **FLASH GORDON CONQUERS THE UNIVERSE**, **THE CRIMSON GHOST**, **THE LOST PLANET**, **THE PURPLE MONSTER STRIKES** and dozens more!

## SERIAL QUARTERLY

**#1 - \$3.50**

Complete chapter-by-chapter storyline details, photos and pressbook reproductions: **DAREDEVILS OF THE RED CIRCLE**, **ATOM MAN VS. SUPERMAN**, **BLAKE OF SCOTLAND YARD** and others

## SERIAL QUARTERLY

**#5 - \$3.50**

Complete chapter by chapter storyline details, photos and pressbook reproductions: **The Green Archer**; **G-Men Vs. The Black Dragon**; **Deadwood Dick**; etc.

## SERIAL QUARTERLY

**#6 - \$3.50**

Complete chapter-by-chapter storyline details, photos and pressbook reproductions: **Buck Rogers**; **Captain Marvel**; **Mysterious Island**; **Jungle Raiders**; **Congo Bill**; **Batman & Robin**—and miscellaneous ads, etc.

## SERIAL QUARTERLY

**#4 - \$3.50**

Complete chapter-by-chapter storyline details, photos and pressbook reproductions: **HAUNTED HARBOR**, **BLACK-HAWK**, **THE SEA HOUND** and more!



## 8x10 STILL SETS

**\$7.00 per set**

Five beautiful glossy stills per set! (Sorry... no special requests for specific stills...) Order by number: #1 (1936 **FLASH GORDON**); #2 (1939 **BUCK ROGERS**); #3 (1940 **GREEN HORNET**); #4 (Misc.: **CAPT. AMERICA**, **CAPT. MARVEL**, **BATMAN** and **PHANTOM**); #5 (Misc.: **DICK TRACY**, **JUNGLE JIM**, **SPY SMASHER**, **PHANTOM RIDER**, **RED RYDER**); #6 (Misc.: **ROCKETMEN**, **NYOKA**, **LONE RANGER**, **DON WINSLOW**, **MANDRAKE**); #7 (Misc.: **JUNGLE GIRL**, **DRUMS OF FU MANCHU**, **MASKED MARVEL**, **CAPT. MIDNIGHT**, **MYSTERIOUS DR. SATAN**); #8 (Misc.: **FLASH GORDON**, **SECRET CODE**, **ZORRO**, **GREEN HORNET**, **KING OF THE ROYAL MOUNTED**).

## SERIAL FAVORITES

**\$5.00**

Stars and scenes from all-time serial classics: **THE PURPLE MONSTER**, **SUPERMAN**, **SPY SMASHER**, **MANDRAKE THE MAGICIAN**, **BRICK BRADFORD** and scores more. Large 8½ X 11 book with full page photos on quality paper stock.

## THRILL AFTER THRILL

**\$5.00**

Fantastic pressbook & lobby card reproductions! From: **THE BLACK WIDOW**, **DAUGHTER OF DON Q**, **DICK TRACY**, **HAUNTED HARBOR**, **SUPERMAN**, **RED RYDER** and other serial classics. A big 8½ X 11 quality printed book.

## BORIS KARLOFF

**\$5.95**

Large 8½" X 11" book about the Master of the Macabre himself in over 100 choice and rare stills (arranged in chronological order); plus a biographical appreciation and complete filmography list.



## ERROL FLYNN

**\$5.95**

Same format, etc. as Karloff book above, with more than 100 dynamic photos (most of them very rare) of the screen's greatest swashbuckler-hero (plus a filmography, checklist, etc.).

## MOVIE ADS OF THE PAST

**\$3.50**

Lobby-card and pressbook reproductions from **Buster Crabbe** movies, **Ken Maynard's COME ON, TARZAN** also **John Wayne** and many many more!

## SERIAL PICTORIAL

**\$2.00 each**

- #1—ADVENTURES OF CAPTAIN MARVEL
- #2—THE MASKED MARVEL
- #3—DARKEST AFRICA,
- #4—SPY SMASHER
- #5—DRUMS OF FU MANCHU
- #6—ZORRO'S FIGHTING LEGION
- #7—SECRET AGENT X-9
- #8—Famous Republic Serial Villain  
Roy Barcroft

## HIGH ROADS TO ADVENTURE

**\$5.95**

Big 8½ X 11 book of rare film posters, lobbies, etc. **DICK TRACY**, **FU MANCHU**, **TERRY & THE PIRATES** & many, many more.

## SERIAL SHOWCASE

**\$5.95**

Handsome, large 8½ X 11 book—200 wonderfilled photos of Serial-dom's Golden Age.

## DAYS OF THRILLS & ADVENTURE

In large 8½ X 11 "heritage" book format, each volume has scores of collector's item photos; lobby cards, posters and other rare memorabilia.

Vol. I, and Vol. II, each: **\$5.95**

**GOthic CASTLE— 509 Fifth Ave., New York, N. Y. 10017**

# HORROR FILM RARITIES

Here's an unequalled opportunity to own for the first time rare SFantasy-Horror FEATURE FILMS — not little one-reel cuttings or "samples" sold by other companies (running from 8 to 10 minutes) but full length features as they were originally meant to be shown theatrically. All come in single 200 feet reels (some come in 400 foot length, or two 200 ft. reels on one reel). And all are in standard 8 mm.



## THE PHANTOM OF THE OPERA

1925 — 7 full reels — \$67.95 (plus \$1.75 for postage and handling).

Yes, it's here in its entirety. The full 7-reel feature length edition of this immortal horror film classic. Made over 45 years ago, the original PHANTOM OF THE OPERA has never been duplicated for sheer originality, thrills and mood, despite two other subsequent versions. Now, learn about the dread curse that hung over the Opera House. . . SEE the horrors of the complex maze lying underground:

Catacombs. . . An Underground Lake. . . the Stygian Canal. . . The Lair of the Phantom. . . And, horror of horrors: the Phantom's dreadful Secret! A scene that evokes all manners of fears and shudders as it has done for generations. The original, one and only PHANTOM played by the amazing and immortal Lon Chaney Sr. in his greatest role.



## NOSFERATU

1922 — 6 full reels — \$59.95 (plus \$1.75 for postage and handling).

Due to early copyright legalities, they could not title this as DRACULA, though it has been highly praised as perhaps the most horrendous and best made version of the famous Vampire story. NOW — director F.W. Murnau's original feature length version, exactly as it was made. Acclaimed by International Film Festivals as one of the Top Ten Horror Classics of all time!

## METROPOLIS

1926 — 9 full reels — \$79.95 (plus \$1.75 for postage and handling).

Fritz Lang's classic, which took more than two years to make, is universally acclaimed as one of The Greatest Films ever made, perhaps approached only by THINGS TO COME and THINGS TO COME for sheer visual power and camerawork. There's never been another film like this Lang classic—perhaps there may never again be one like it. SEE: the slave-like workers in their terrible Underground City. . . Rotwang, archetype of all mad scientists, creating a robot-android in a sequence to put down ALL "creation of life" sequences! SEE: some of the most tremendous special and visual effects ever devised. An SFantasy Classic!

## Lon Chaney Sr. in: THE SHOCK

1923 — 6 full reels — \$60.50 (plus \$1.75 for postage and handling).

A collector's item. The earliest Chaney classic available in 8mm. Under the capable direction of Lambert Hillyer (who went on in 1936 to direct the memorable THE INVISIBLE MAN with Karloff and Lugosi and DRACULA'S DAUGHTER), it's an excellent vehicle for Chaney as he was reaching the mid-way peak of his cinematic fame.

## Boris Karloff in: THE BELLS

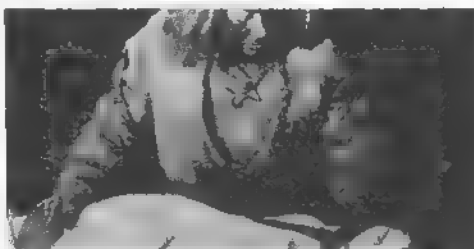
1926 — 7 full reels — \$68.50 (plus \$1.75 for postage and handling).

A great filmic trip for all macabre fans, especially for Karloff-philes, co-starring film greats like Lionel Barrymore and Gustav von Seyffertitz. Largely inspired and heavily influenced by CALIGARI. In this earliest of all Karloff features available to collectors, Boris, King of Horror, anticipates his famous roles of the future, stealing all scenes in the type of weird role that would establish his career. As the strange Mesmerist, who is first found in an odd traveling circus, Karloff appears in a succession of dark and macabre scenes that rank among the screen's best.

## THE CAT AND THE CANARY

1927 — 7 full reels — \$65.95 (plus \$1.75 for postage and handling).

The original and definitive House of Horrors movie. Directed by Paul Leni, with Laura LaPlante as the girl in distress. Fabulous sets, mood and grand "spooky" atmosphere, with more things, shadows creeping about at night or behind secret panels and down dark corridors than ever shown on the screen before or since then. An orgy of haunts and thrills.



THE GOLEM

## DR. JEKYLL AND MR. HYDE

1920 — 6 full reels — \$59.00 (plus \$1.75 for postage and handling).

John Barrymore took the time between great Shakespearean stage roles to star in this horror film classic which immediately established him as a film star immortal. Rated as the most chilling version of Stevenson's famous horror novel, Barrymore's transformation sequences scale the heights of the macabre. A truly frightening horror film.



METROPOLIS

## 20,000 LEAGUES UNDER THE SEA

1917 — 8 full reels — \$74.50 (plus \$1.75 for postage and handling).

Long considered a "lost" SFantasy classic, it wowed audiences when finally rediscovered and shown at the N.Y. Film Festival a few years ago. Its expertise use of special effects, camera work and quality remain as examples of the most imaginative use of film making. The earliest SFantasy feature film spectacular ever created and the first feature version of Jules Verne's fabulous ImagiMovie.

## THE LOST WORLD

1925 — 6 full reels — \$57.50 (plus \$1.75 for postage and handling).

Prehistoric monsters and dinosaurs galore in the famous Arthur Conan Doyle classic, made into an all-time super-film by Willis O'Brien, the creator of KING KONG and mentor of Ray Harryhausen. Now you can re-live the daring exploits of Prof. Challenger and his friends, from the moment they meet and plan the world's most astounding expedition, as the cameras and action move from London across the ocean, to the depths of uncharted regions of the Amazon to. . . The Lost World.

## DESTINY

1921 — 6 full reels — \$59.50 (plus \$1.75 for postage and handling).

Created and directed by Fritz Lang, the immortal director of METROPOLIS, the MABUSE series, SIEGFRIED and many other screen gems. A Lang film hardly requires explanation or justification. He is simply one of the greatest masters of film making that ever lived, and he proves it in this enchanting three-part mystical fantasy (and an acknowledged classic) that not only inspired Hitchcock to become a director but shows its influence in the best works of Ingmar Bergman.

## THE THIEF OF BAGDAD

1924 — 14 full reels — \$119.50 (plus \$1.75 for postage and handling).

A great spectacular (running time nearly 3 hours at normal silent speed) starring the legendary Douglas Fairbanks in his heroic hey-day, with Anna May Wong, Sojin and a cast of thousands. Sold by film authorities to put to shame the 1940 Sabu version. An Arabian Nights dream of magnificent adventures, spectacles and wondrous special effects. The definitive Fairbanks adventure and greatest of all his films.

## THE GOLEM

1920 — 7 full reels — \$65.50 (plus \$1.75 for postage and handling).

Now, from the Golden Age of German SFantasy-horror films, UFA's gothic masterpiece of Expressionism is being offered for the first time. Directed by and starring Paul Wegner, the Frankenstein-like Monster known as the Golem fights off friends and foes alike. He is the creation of Rabbi Loew whose knowledge of ancient sorcery and cabalism is responsible for bringing the Golem to life. Rated among the top SFantasy films of all time, this is the original and best of all versions ever made.

## THE CABINET OF DR. CALIGARI

1918 — 5 full reels — \$50.75 (plus \$1.75 for postage and handling).

In the history of SFantasy-horror films, no other production has ever succeeded in recapturing the utter sense of terror and unreality conveyed by this expressionistic masterpiece. Camera work, lighting and the sets alone have been acclaimed as the most original and unusual ever seen on a screen. A soul-searing probe of mental depravity and intellectual perversity, it plumbs the darker regions of horror and goes far beyond. Starring Conrad Veidt.

# HEROES! FILM HISTORY

75¢ each:

- ( ) THE VILLAGE OF THE DAMNED
- ( ) ZACHERLEY'S VULTURE STEW
- ( ) INVISIBLE MEN
- ( ) ALONE BY NIGHT
- ( ) SARDONICUS
- ( ) ZACHERLEY'S MIDNIGHT SNACKS
- ( ) SOME OF YOUR BLOOD
- ( ) NIGHT'S BLACK AGENTS
- ( ) DEALS WITH THE DEVIL
- ( ) THE FRANKENSTEIN READER (\$1.00 special, edited by Calvin T. Beck)

Cover Reproductions of CoF, minus any printed matter on the back (very scarce):

- ( ) HANNES BOK'S "Good & Evil" - used as back cover on CoF no.10. .... \$4.00.
- ( ) CHRIS LEE as FU MANCHU (from 1967 CoF ANNUAL back cover painting by Russ Jones) ..... \$2.00

\*\*\*\*\*  
\*\*\*\*\*  
\*\*\*\*\*

- ( ) GREEN HORNET, front cover for CoF no. 10 ..... \$1.00
- ( ) 1967 CoF FEARBOOK front cover, by Russ Jones ..... \$1.00

**MOVIE STILLs On Glossy Stock:**

2001: A SPACE ODYSSEY: 5 different scenes \$10.00; ten different for \$20, etc.

**HAMMER FILMS:** Large selection from "Gorgon," "Plague of the Zombies," "Horror of Dracula," and many other Hammers: \$2.00 each.

**From UNIVERSAL:** A wide variety from Universal's "Golden Age" of the 30's and 40's, including Karloff, Lugosi, etc., plus many scenes. .... \$1.50 each.

**FANTASY/HORROR Film Grab Bag:**

Hundreds of different scenes from hundreds of various SFantasy/horror films from the 30's, 40's to 60's. Too many to list. .... Any ten for \$7.50. Each additional still. .... 75¢ each.

**MISCELLANEOUS STILLs, Mostly**


From non-fantasy films—Grab Bag:

20 different stills. .... \$10.00

40 different stills. .... \$18.00

Special: 100 different: ... \$39.00

Portrayed by  
**CHRISTOPHER LEE**



## DRACULA

ONLY \$7.95

Hear for the first time on record, a dramatization, with music and sounds, of Bram Stoker's classic tale of the macabre. You will be thrilled and chilled as you listen to the story of the most famous fiend of all time, and what happens when he leaves his castle in Transylvania and preys on the teeming metropolis of London

Two (2) large 12-inch records. Each side has about 26 to 30 Minutes of playing time. All total: nearly TWO HOURS running time! \$7.95 (price includes all postage and handling).

**More Books:**

- "THE OLD MOVIES"—\$7.00 per vol. Extraordinary movie history, synopses, photos galore, lobby posters, plus notes and guides. By the publishers of the fabulous SERIALS OF REPUBLIC, SERIALS OF COLUMBIA, etc.
- In Five Volumes. .... \$7.00 each
- Vol. One-- B WESTERNS
- Vol. Two-- THE SERIALS
- Vol. Three-- B WESTERNS
- Vol. Four-- SERIALS
- Vol. Five-- MORE WESTERNS

**16mm FILMS:** All In Color With Sound! \$4.00 per reel.

Exclusively made for TV. Hundreds of well known promotional and campaign subjects (values up to \$15.00). Special low price because they're too many to list. Each reel: 1 to 3 minutes. Special discount 20 different ones for \$75.00. Minimum order: 3. As they are unusual and scarce, offer will not be repeated once this supply is gone.



**AN ILLUSTRATED HISTORY OF THE  
HORROR FILM**

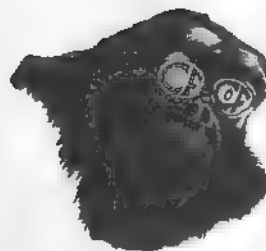
THE Book of SFantasy-Horror Films. Chapter after chapter of history; scores of rare stills, including checklist-directory on hundreds of Film Greats (inc. cast/prod.credits). Coverage from 1893 (!) to date.

Now available for \$4.95 (postage and handling included).

**GOTHIC CASTLE— 509 Fifth Ave., New York, N. Y. 10017**

USE THIS ENTIRE PAGE AS A COUPON BY CIRCLING ITEMS YOU WANT! IF YOU DO NOT WANT TO DEFACE MAGAZINE, COUPON IS NOT NECESSARY. PLEASE PRINT ITEMS NEATLY WHEN ORDERING!





CASTLE OF FRANKENSTEIN'S  
TOP TEN  
FILM CHOICES  
OF  
1972

The Film

- 1— SILENT RUNNING
- 2— DR. PHIBES RISES AGAIN
- 3— DELIVERANCE
- 4— SLAUGHTERHOUSE FIVE
- 5— LE BOUCHER
- 6— PLAY IT AGAIN, SAM
- 7— FELLINI'S ROMA
- 8— SLEUTH
- 9— FRENZY
- 10— THE GETAWAY

The Director

- (Douglas Trumbull)  
(Robert Fuest)  
(John Boorman)  
(George Roy Hill)  
(Claude Chabrol)  
(Herbert Ross)  
(Federico Fellini)  
(Joseph Mankiewicz)  
(Alfred Hitchcock)  
(Sam Peckinpah)

TOP TEN

Honorable  
Mention

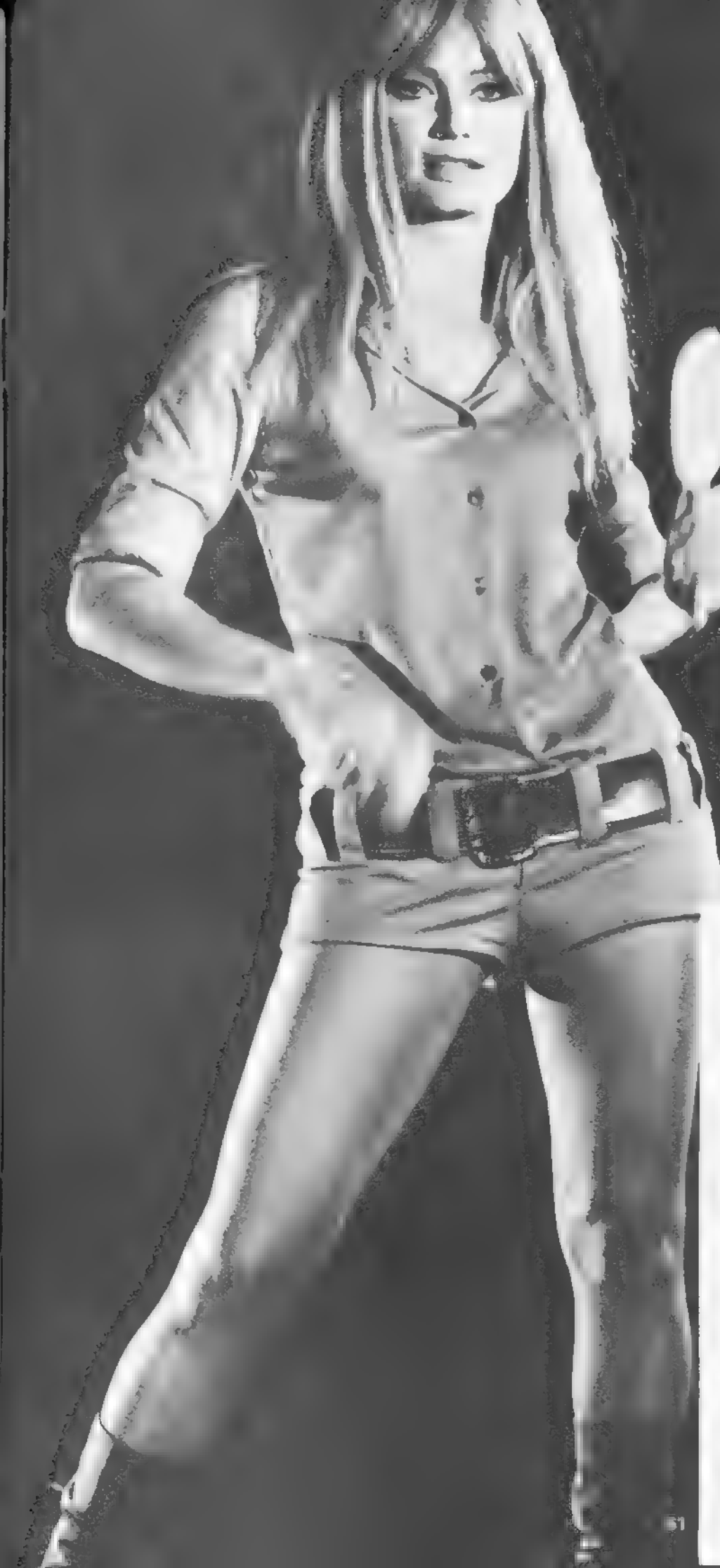
- 1— BETWEEN TIME AND TIMBUKTU (PBS-TV)
- 2— "Fright Night" on NIGHT GALLERY
- 3— HAROLD AND MAUDE
- 4— TEN DAYS WONDER
- 5— DUMBO (re-release)
- 6— "The Weird Tailor" sequence in ASYLUM
- 7— DUEL (ABC-TV)
- 8— THE PIED PIPER
- 9— FRITZ THE CAT
- 10— TWINS OF EVIL

The WORST Of The YEAR CHOICES

- |                                 |                   |
|---------------------------------|-------------------|
| 1— THE GROUNDSTAR CONSPIRACY    | (Lamont Johnson)  |
| 2— Entire GHOST STORY tv series | (William Castle)  |
| 3— FROGS                        | (George McCowan)  |
| 4— NIGHT OF THE LEPUS           | (William Claxton) |

CASTLE OF FRANKENSTEIN'S Movie-Of-The-Year

SILENT RUNNING



# COPY ME IF YOU CAN

Cat goes back to 1968 to bring in spotlight on Marisa Mell, who co-starred with John Phillip Law in **DANGER DIABOLIK** (directed by the even more fascinating Mario Bava). Certainly one of the lowliest actresses to have graced the SFantasy screen, Cat agrees with the views of several hard-gazing "observers" that she makes a lot of highly touted femme attraction in like form by comparison.



# FRANKENSTEIN CHAMBER OF HORRORS



## FRANKENSTEIN RUBBER MASK

Professional-type rubber mask, looks exactly like the movie's famous monster. The splitting image of Baron Frankenstein's own creation. Special: \$2.50 plus 25¢ for postage and handling.



## GLO FANGS 2

Not only do these sharp plastic teeth give you that Dracula look, they also glow in the dark, terrify people by night and day! In fact, make yourself the toast of the town so they'll all sing to you, "Fangs for the Memory!" \$90¢, plus 10¢ for postage and handling.



## 3 \$1.75 & 25¢ postage

## INSTANT LIFE

A most unusual item which consists of the following: a package of seeds which when immersed in water and sown to grow will actually produce a life-size miniature Sea Horse in a few days. A really fascinating experiment for the young and old alike.



## 4

## LUMINOUS PAINT

Make your own ghosts and spirits! They glow in the dark with an eerie light when you apply this substance. Comes in half-ounce bottle. Harmless, easy to apply with any brush. \$1.70, plus 25¢ for postage and handling.



## INFLATABLE BOO MASK

Ugh! This horrible green-and-black monster inflates to a screaming size foot in length, wraps around you, and can be used to horrify friends, foes, family, etc., or as a terrific Boogie when you go swimming. \$2.25, plus 25¢ for postage and handling.

## THIRD EYE

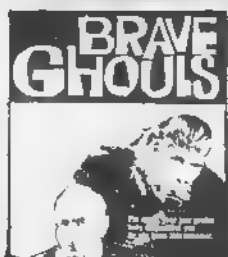
## 6

Press it on to the forehead. It will stick — it's realistic, too. Drive friends and relatives nuts. Tell your eye doctor you need "special" glasses and drive him nuts. Drive everybody nuts! For only 75¢, plus 25¢ for handling-postage.



## CRAZY DAGGER

Looks like it's gone through your skull! Amazing, harmless but a prestige illusion nonetheless. Count Drac has said it lends a lot of prestige of blowouts given by Dr. Spider, Prof. Zombie and Count Daggeria. 98¢, plus 25¢ for postage and handling.



## BRAVE GHOULS

Halloween photo-graphic book!  
\$1.25 (plus 25¢ for handling and postage)

## 8

Shiny black little creature, just like Count Dracula used to make! (Recommended also by his rival, Count Battula!) Clings to wall or window, or can be carried in your pocket and shown at right moment. 75¢, plus 25¢ for postage and handling.



## 9

## RUBBER BAT



Send them pieces of paper to your friends... which have SECRET MESSAGES that can be seen only by those sharing the secrets of a Secret Writing Invisible Ink Kit. \$1.75, plus 25¢ for postage and handling.

## INVISIBLE INK

## X-RAY VISION!

## 11

Remember Ray Milland in X-THE MAN WITH THE X-RAY EYES? Now you can see through fingers, skin — lead in pencil! Wow! Wow! Lost for years! No electricity! No batteries! Permanent focus! Send \$1, plus 25¢ for postage and handling. Or send \$2 for deluxe model.



## SCARFACE

## 12

Realistic plastic scar to give you a properly gruesome appearance. Easy to apply and remove. Become your local Chapter Leader of the Scar of the Month Club. Look like a full-fledged Heidelberg student! 80¢, plus 20¢ for postage and handling.

## SNAKE TWIST

This scaly little monster can be twisted and turned into various positions and shapes. Made of rubber with a wire core. Looks terrifyingly real! 75¢, plus 25¢ for postage and handling.



## 13

Horribly realistic! Look as if you bumped into Jack the Ripper. Look as if Jack the Ripper bumped into you. Look as if... well, you get the idea. It's pretty ghastly, all right! 75¢ each, plus 25¢ for postage and handling.



## BLOODY MESS

## 14



The Amazing Spider-Man! You control his movements as he mysteriously rolls his eyes and wiggles his monstrous legs. By the way, this is the same spider recommended by the Black Widow and Ugly Aunt Society. 75¢, plus 25¢ for postage and handling.

## 16

## 16

## HYPHOPHONY

Perfect for playing the Mad Doctor, this hypodermic needle is big and official looking. Fills with simulated blood, empties again! \$1.50, plus 25¢ for postage.



## 17

Fascinatingly gruesome replica of the South American Indian trophy. Hang it on your wall, wave it under someone's nose. Bottle it, pickle it or use it in horror rites. \$1.50, plus 25¢ for postage and handling.



Please send me the following items whose numbers are circled below

- |    |    |    |    |
|----|----|----|----|
| 1  | 2  | 3  | 4  |
| 5  | 6  | 7  | 8  |
| 9  | 10 | 11 | 12 |
| 13 | 14 | 15 | 16 |
| 17 |    |    |    |

I am enclosing \$\_\_\_\_\_ in (cash), (check), (money order)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZONE \_\_\_\_\_

STATE \_\_\_\_\_

Gothic Castle Publishing Co.,  
509 Fifth Ave.,  
New York, N. Y. 10017



# NOSTALGIA COMICS

An exciting bi-monthly publication dedicated to reprinting the classics of the comic strip from the 1930's and 1940's.

Alex Raymond's Secret Agent X-9, the daily Flash Gordon strip, vintage Mickey Mouse, Tailspin Tommy, Brick Bradford, Roy Crane's Wash Tubbs and Captain Easy plus many other greats.

**SINGLE COPY: \$6.95**



# TERRY

AND THE PIRATES



Comic strips have never been the same since that day in 1934 when Terry Lee and Pat Ryan sailed into the China Sea! View the Orient as it was and never will be again as **TERRY AND THE PIRATES** set sail again in Nostalgia Press' bound volume which bring you this strip from its very first day!

**\$14.50**

# LEE FALK'S MANDRAKE

the **MAGICIAN**

When these two hats get tossed into the ring, anything can happen and usually does! Lee Falk has been mixing the real and the fantastic for years ever since 1934! Phil Davis added the art that kept **MANDRAKE THE MAGICIAN** filled with excitement! See how it all began . . .

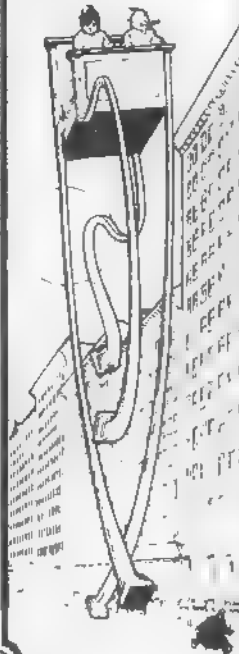


**\$7.95**

# LITTLE NEMO

IN SLUMBERLAND

by Winsor McCay

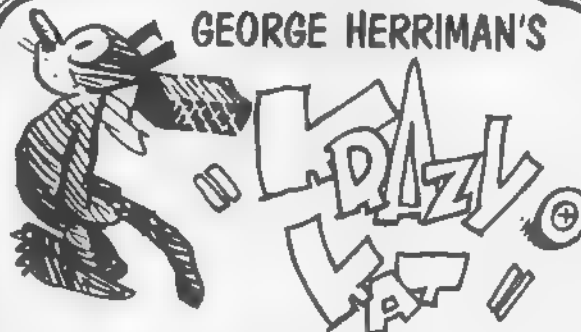


Little Nemo was the most remarkable comic strip fantasy ever created. Week after week Winsor McCay created a profusion of scenes of wonder that are unmatched anywhere for their sheer fantasy and inventiveness. Today the reputation of this magnificent strip is growing by leaps and bounds.

Thirty full-page reproductions are taken directly from the original drawings created over the years ago —

**\$3.95**

GEORGE HERRIMAN'S



When that brick connects, the whole world turns on in Coconino County! It's too bad that only the readers of 48 newspapers in the U.S. were able to turn on with it! But that didn't keep George Herriman's **KRAZY KAT** from being one of the most celebrated strips of all time and considered by Gilbert Seldes as one of the highest achievements in popular art. See what Woodrow Wilson read to calm his cabinet, read what e. e. cummings waxed erudite over and what Charles Schultz calls a classic!

168 pages, 8 in color

**\$13.95**

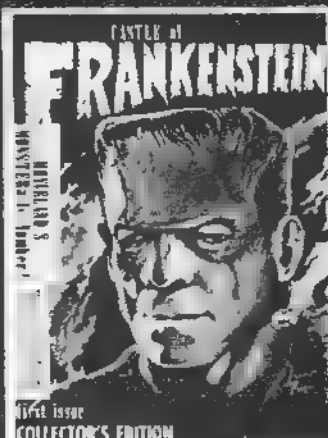
While this ad continues, copies of all the above items will continue being available. But—there's no guarantee that what is listed now will be seen the next issue or the one after. And buying now is like an investment; much better even than money in the bank, since each dollar paid on a special book or magazine today may be worth as much as three or four dollars some day. For instance, the Feltner book "The Great Comic Book Heroes" of several years ago, which sold for about \$7.00 has been out of print for some time and now worth up to \$30.00.....The once available Barbour movie serial books, "Serials of Columbia" and "Serials of Republic" (sold thru our pages originally for only \$2) can't be had for less than \$7 each from rare book dealers. So, be wise—Order **NOW!**

All prices  
above  
include  
postage  
and handling.

Mail all cash, checks or money orders to:

**GOTHIC CASTLE Publishing Co.,  
509 Fifth Ave.,  
New York, N. Y. 10017**

# BACK ISSUE DEPT.



#1

**SPECIAL COLLECTOR'S EDITION—THE MUMMY THROUGH THE AGES; THE BORIS KARLOFF STORY, picture-stories on TIME MACHINE, WOMAN EATER, JACK THE RIPPER, SEVENTH SEAL, PIT AND THE PENDULUM, FRANKENSTEIN 1970, TINGLER, GIANT BEHEMOTH, MYSTERIANS, ALLIGATOR PEOPLE, DARBY O'GILL AND THE LITTLE PEOPLE, HOUND OF THE BASKERVILLES, and HAVE ROCKET WILL TRAVEL; Portfolios of monster cartoons; TV JEEBIES, Japanese monsters, BRITISH HORRORS**



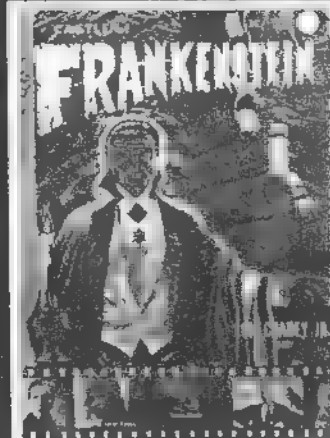
#2

**VAMPIRE—a 6-page horror comic story written and illustrated by Larry Ivie, THE MANY FACES OF CHRISTOPHER LEE picture-stories on remakes—the 1957 HUNCHBACK OF NOTRE DAME, the 1962 PHANTOM OF THE OPERA and the 1962 CABINET OF CALIGARI, American-International hits, EARLY YEARS OF FRANKENSTEIN, a screen history plus analysis, Larry Ivie on super heroes — THE DAY MEN FLEW, Charles Collins on Lili**



#3

**The first FORGOTTEN BORIS KARLOFF STORY; beginning of LON CHANEY JR. STORY. Larry Ivie on more super heroes, picture-stories on WHAT EVER HAPPENED TO BABY JANE?, DAY OF THE TRIFFIDS, THE RAVEN, CAPTAIN SINBAD and NIGHT CREATURES, Mary Shelley and the BIRTH OF FRANKENSTEIN, Charles Collins on Shirley Jackson and Ray Bradbury, Larry Byrd as FRANKENSTEIN; TWILIGHT ZONE, TEEN-AGE MONSTER MAKERS**



#4

**SPECIAL VAMPIRE ISSUE picture-stories on NOSFERATU KISS OF THE VAMPIRE, BLACK SUNDAY and BLOOD OF THE VAMPIRE, Mike Parry on historical, literary and filmic vampires, Bram Stoker's autograph, foreign vampires in CONTINENTAL CREATURES, part 2 of LON CHANEY JR. STORY; OUR FEATHERED FIENDS—birds in horror films, LEGEND OF THE MUMMY, picture-stories on FREAKS and THE HAUNTING, Charles Collins on Lovecraft, WONDERFUL WORLD OF GEORGE PAL, Al Hirschfeld caricature of DR. NO, FRANKENSTEIN RADIOGUIDE, first FRANKENSTEIN MOVIEGUIDE**



**#9—Exclusive question-and-answer style interview with Boris Karloff, picture-review of ABC-TV's BATMAN, with the Joker in full-color, lengthy biography (and film checklist) of Laird Cregar by Robert C. Roman; complete Roman biography of contemporary villain Victor Buono; picture-reviews of JUDEX and FANTOMAS (both 1917 and 1964), cartoons first CoFanaddicts column, coverage of Germany's horror film revival; TV Movieguide "E" and "F" listings, Barbara Steele; JACK THE RIPPER; BRIDE OF FRANKENSTEIN centerfold special; Mike Parry reports on The Fantastic European Screen Scene; BATMAN back cover**



**#10—Barry Brown reveals The True Facts Behind Bela Lugosi's Tragic Drug Addiction, first part of lengthy interview with Christopher Lee; the story of a real KING KONG; interview with Lon Chaney Jr.; reviews of BATMAN, THESE ARE THE DAMNED and CURSE OF THE FLY; picture-story on, THE ADVENTURES OF RATPINK AND BOO, Frankenstein TV Movieguide "G" and "H" listings, book reviews, biography of CoF book critic Lin Carter, Will Eisner's The Spirit, fanzine reviews by Mike McInerney, full color back cover by famed fantasy illustrator Hannes Bok**



**#11 Hundreds of facts in The Star Trek Story, Nimoy on Spock, Star Trek Forever, An Endorsement by Col Beck, Saucers Do Exist say William Shatner, Roy Thinnes and Stuart Whitman, CoF Interviews Christopher Lee (part two), CoF Returns to Hammer Studios, Donald Phelps enters THE HORROR CHAMBER OF DR. FAUSTUS and lives to tell about it, 1966 Necrology, listing deaths of fantasy film personalities, The Men Behind the Comics focuses on Marvel's mighty Jim Steranko, author-illustrator of Nick Fury, Col Beck reviews THE BRIDES OF FU MANCHU, Frankenstein Movieguide lists films beginning with "I" and "J", a look at Comicbook Fandom, Lin Carter sums up 1966 The Year in Horror-Fantasy Books, full details on Wally Wood's Witzend full color back cover by Hannes Bok, suitable for framing, Frankenstein Mini-Reviews**



**#12—World of Comic Books: The, by now, famous LEE issues, namely Stan of Marvel, and Chris of Hammer, etc (in the 3rd & final part of the Interview) Frank Brunner's fab SMASH GORDON comic strip satire; the unusual CONJURER: Sfantasy comic strip thriller, a memorial and eulogy by CTB in FAREWELL BASIL RATHBONE, Nimoy tells it like it is in SPOCK SPEAKS, Macnee and Rigg in THE AVENGERS, the Movieguide "K" list; CTB on Sfantafilms and PLANET OF THE APES (preview), with exclusive Evans APE makeup shots; first appearance of CoF's official The Comic Book Council, Dan Bates and Lin Carter look at Clarens' fab An Illustrated History of the Horror Film (and many other Sfantabooks), full-color back cover of Fox's FANTASTIC VOYAGE; letters, great photos & illus & the usual priceless lore.**

# DID YOU MISS ANY?



**#5**—Noted film historian William K. "Silents Please" Everson recalls his personal encounters with Lorre in **THE PETER LORRE STORY**—with checklist of all Lorre films; picture-story review of **EVIL OF FRANKENSTEIN**; leading Burroughs expert Dick Lupoff describes **MONSTERS OF EDGAR RICE BURROUGHS**—with illustrations by Frank Frazetta, Reed Crandall, Larry Ivie and Al Williamson; **OUTER LIMITS**, interview with Arthur Lubin, director of 1943 **PHANTOM OF THE OPERA**; first **CoF** **OLDIES BUT GOODIES**, fantastic films of **JEAN COCTEAU**; **OUT OF THIS WORLD** WITH **BORIS KARLOFF**; **ADDAMS FAMILY**: rare photo autographed by Karloff in 1974.



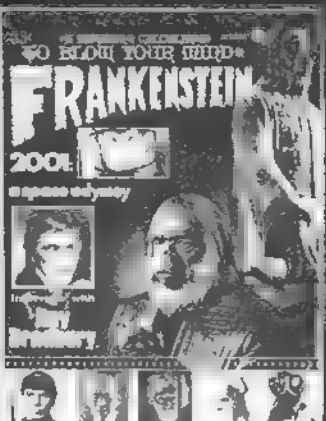
**#6**—The second **FORGOTTEN FRANKENSTEIN, FANTASY FEST**—report on 2nd Trieste Science Fiction Film Festival; **HORROR ON THE AIR**—nostalgic memories and rare photos of The Shadow, Inner Sanctum and other great radio fantasies; part 3 of **LON CHANEY JR. STORY**, questions and answers with Hitchcock at **A HITCHCOCKTAIL PARTY**; amateur **FRANKENSTEIN** film; Charles Collins on Robert E. Howard, **MUNSTERS**; four year's worth of **CHRIS LEE** films; **MASQUE OF RED DEATH**; **UNDERDOG** part 1 of **FRANKENSTEIN TV MOVIEGUIDE** listing all horror on TV.



**#7**—Mike Parry pays a visit to the set of **DIE, MONSTER, DIE!**, interview with AIP director Daniel Haller, Joseph E. Levine's \$25,000 **Monster**; Robert C. Roman tells all about the **MONSTERS AT THE MUSEUM OF MODERN ART**, reviews of **TOMB OF LIGEIA** conclusion of **LON CHANEY JR. STORY**; checklist of Chaney Jr.'s films; different versions of **SHE**; Parry's **EUROPEAN HORROR SCREEN**; TV Movieguide 'B' listings; **LEE & LUGOSI**; **THE AVENGERS**; **THE RICHARD BURTON MONSTER**.



**#8**—Behind the Scenes with **FU MANCHU** and Christopher Lee; **David McCallum—The Man from MONSTER**; William K. Everson recalls The Last Days of Bela Lugosi; Mike Parry interviews Hammer makeup artist Roy Ashton filming **RASPUTIN** On the Sets at Hammer; Lin Carter sums up 1965: The Year in Horror-Fantasy Books; TV Movieguide 'C' listings; **Fu Manchu** for Mayan poster; **BATMAN**—from 1943 serial to 1966 TV; **SON OF FRANKENSTEIN** centerfold special; two Baron von Bungle strips; **BATMAN** back cover.



**No. 13**—Special All-Star Issue: "2001: A Space Odyssey" analysis/review; Interview with **RAY BRADBURY**; "Planet of The Apes Returns" (exclusive secret facts, etc., revealed for the first time); **BASIL RATHBONE** Interviewed For Last Time; Jonathan FRID profile; coverage & Data on **ROSEMARY'S BABY BARBARELLA**, etc.; "CAR-VAK": comix grafix in the inimitable **CoF** manner; "TV Or Not TV?" (that is a question?); **RAQUEL WELCH**.



**No. 14**—**KARLOFF SPECIAL**—Tribute to Karloff, "My Life As A Monster" by Karloff; **HORROR FILM HISTORY**, part One; **RAY BRADBURY** Interview, pt. 2; **CARNAK** by Brunner, pt. 2 (conclusion); **STAR TREK** Debate; **THE ILLUSTRATED MAN**; Books reviewed by **LIN CARTER**; **FRANKENSTEIN MUST BE DESTROYED**; photos from **WIZARD OF OZ**, **GWANGI**, etc.



**No. 15**—**HISTORY OF HORROR FILMS** (Part 2); **MARCOON** reviewed; **KARLOFF & HIS LEGACY**; **THE OB-LONG BOX**, with Vincent Price, reviewed; review of **TASTE THE BLOOD OF DRACULA** with Chris Lee; **Mind Blowing Comix**: **LITTLE NEMO**—**SMASH GORDON**. **MEN BEHIND THE COMICS**: Frank Brunner; **BE-NEATH THE PLANET OF THE APES**: 2 different critiques; **THE WITCH'S BREW**: fact article on forgotten cures and medicine; **HEADITORIAL**; **BOOK REVIEWS**, ad infinitum.



**No. 16**—Part 1: **ROBERT BLOCH** interview.—**WHEN DINOSAURS RULED**, Harryhausen's latest.—**DORIAN GRAY**: past and present.—**THE VAMPIRE LOVERS**.—Part 3 & conclusion of **HISTORY OF HORROR FILMS**.—Rediscovered: Two "lost" classics: 1932's **DR. JEKYLL & MR. HYDE**, and **MYSTERY OF THE WAX MUSEUM**, by Wm. K. Everson. Horror comics. Bernal Wrightson's **A CASE OF CONSCIENCE**.—**CoF MOVIEGUIDE**: more than 65 recent SF/fantasy films.—Plus: Letters, Headitorial, etc., etc., etc., etc.



No. 17

**ROBERT BLOCH** Interview (pt.2, conclusion) **RONDO HATTON**: career article of an overlooked Horror Star. — The M SFantasy film listings (part 1). — **FILMUSIC IN THE FANTASY FILM**. — Review of an unusual "kitsch" but fine B shocker, **THE MONSTER MAKER**. — **FRANKENSTEIN** Capsule Reviews of more than 18 current films. — Plus: **THX-1138** — **CRY OF THE BANSHEE** — **THE CRIMSON CULT** — Senta Berger — SFantasy Film News in depth. — Comix, Graphics. In short, another smashing issue.



No. 18

—**EXCLUSIVE CARRADINE** Interview. — One of Boris **KARLOFF**'s last films **CAULDRON OF BLOOD**. — Detailed synopsis and analysis of a great Horror Chiller: **NIGHT OF THE LIVING DEAD**. — An essay review of the works of **H. P. LOVECRAFT**, with scenes of films adapted from his stories **The Shuttered Room**; **The Haunted Palace**; **The Dunwich Horror**. — Jodorowsky's surreal horror-fantasy, **EL TOPO**. — A look at **TALES FROM THE CRYPT** and what made it tick instead of tick. — and more than 28 other SFantasy Film reviews. — **PLUS**: Artwork by Neal Adams, Steranko, Roy Krenkel, Ken Barr, etc.



No. 19

The World of Ray **HARRYHAUSEN** (part 1), including from **MIGHTY JOE YOUNG** — **20 MILLION MILES TO EARTH**, to **THE BEAST FROM 20,000 FATHOMS**, **7th VOYAGE OF SINBAD**, etc.etc. — Analyses and review of Kubrick's **A CLOCKWORK ORANGE**. — About **SILENT RUNNING**: an interview with director Douglas Trumbull. — **A HAMMERFUL YEAR: DRACULA A.D. '72**; **COUNTLESS DRACULA**; **VAMPIRE CIRCUS**; **TWINS OF EVIL**; **BLOOD FROM THE MUMMY'S TOMB**; **HANDS OF THE RIPPER**; **DR. JEKYLL & SISTER HYDE**. — The "M" list (pt 2). — CoF Film reviews

**THIS SPACE IS RESERVED!**  
For a future issue of CoF, of course.

A file of CoF's is owning a cross-section history of the World of Imagination and SFantasy Filmmaking.

Read on below on how to obtain back copies. . .while they are still available.

**IMAGINATION,**

**SUSPENSE..**

All copies are mailed flat with strong sealed wrappings. Please add 20¢ per copy for handling and postage. Special DISCOUNT: no extra postage and handling charge on orders of \$15 or more.

**CASTLE OF FRANKENSTEIN** back number dept.

All regular back copies: \$1 each

CIRCLE THOSE COPIES YOU WANT:

No. 19

No. 4 — No. 7 — No. 8 — No. 9 — No. 10 — No. 12 — No. 13  
No. 14 — No. 15 — No. 16 — No. 17 — No. 18 — '67 ANNUAL

Listed below are numbers in very short supply. Some will be completely unavailable before long. Their prices are dictated on the basis of their rarity and supply on hand, while a few obvious ones are now limited to a tiny handful. As is always the case, astronomical prices by some dealers (who, in most cases, cannot guarantee condition). Even the copies listed above at our nominal back issue rates now sell for several times more when appearing on dealers lists.

There's also no joy in Mudville these days at the sad news that CoF No. 11 is all sold out. But, can't say you weren't warned. Now only Count Greedula can help out, making them available at umpteen bucks a copy (he's otherwise a crazed dealer—once a normal, average greedy dealer—whose teeth are sharp staples and he feasts on collectors' blood). And unless overlooked copies hidden in some dark, forsaken warehouse corner turn up, it looks the end of all Journal of Frank, with Nos. 3 and 6 nearing a point of total depletion.

CoF No. 1: \$5 — CoF No. 3: \$7.

CoF No. 2: \$3 — CoF No. 5: \$2

CoF No. 6: \$7

The JOURNAL of FRANKENSTEIN: \$10.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Mail all cash, checks or money orders to:

**Gothic Castle Publishing Co. Inc.**  
509 Fifth Ave. - New York, N.Y. 10017

(Overseas: Add 35 cents per copy.)



**1967 ANNUAL**—The best from our previous issues along with all-new photos and features; Ken Beale's lengthy biography of Boris Karloff; picture-stories on **BLOOD OF THE VAMPIRE**, **NOSFERATU**, **TERROR IN THE CRYPT**, **DARBY O'GILL AND THE LITTLE PEOPLE** and **MARAT/SADE**; The Early Years of Frankenstein; coverage of the Second Comicon (a convention for comic book fans); TV Movieguide "D" listings

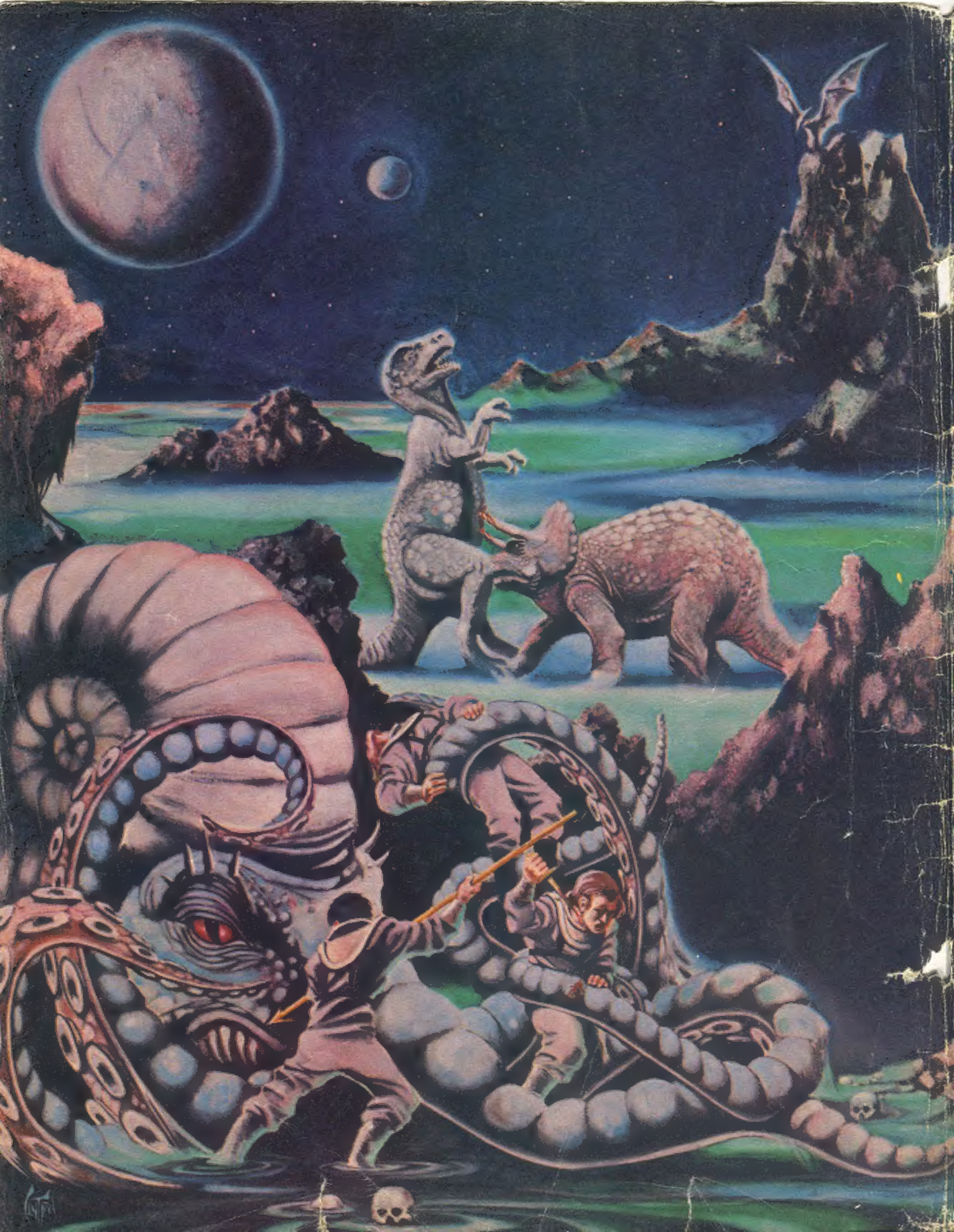


**JOURNAL OF FRANKENSTEIN**—Extremely limited supply available of this rare one-shot, published in 1939. History of European horror films from 1893 to present. Boris Karloff as seen by different writers; picture-stories on **7TH VOYAGE OF SINBAD** and **HOUSE ON THE HAUNTED HILL**; animated fantasy films; **FRANKENSTEIN AT LARGE**; review of *Le Fantastique au Cinema*; biography of horror host **JOHN ZACHERLEY**; parody horror screenplay—**RETURN OF THE BRIDE OF THE SON OF FRANKENSTEIN**; detailed report on horror films of '58. No back issues of this one will be around soon—so first come, first served











Special COLLECTOR'S EDITION 75¢

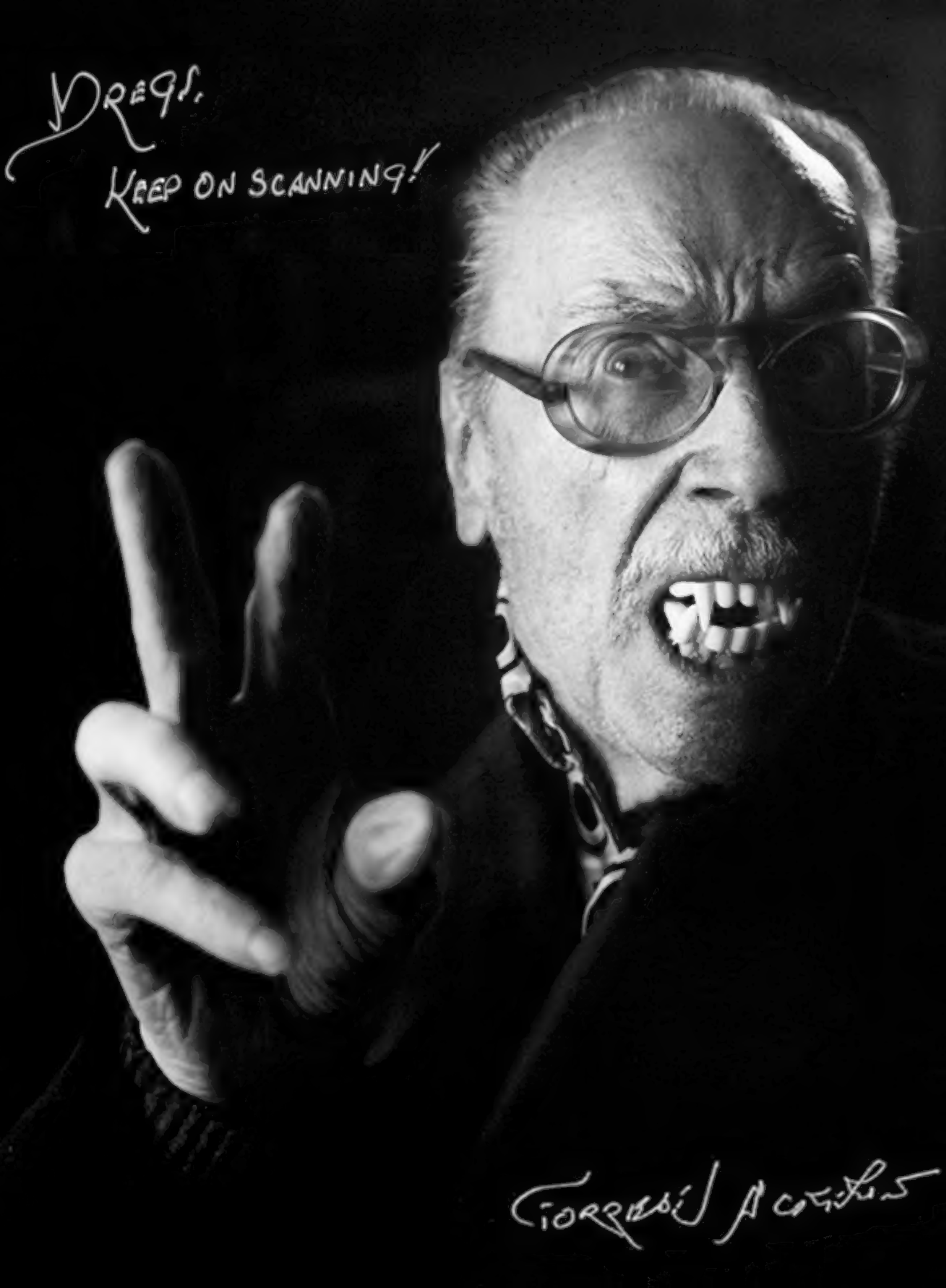
SUMMER  
NO. 20

= 47525

# CASTLE of FRANKENSTEIN



DRE9S.  
KEEP ON SCANNING!



Giorgio Armani